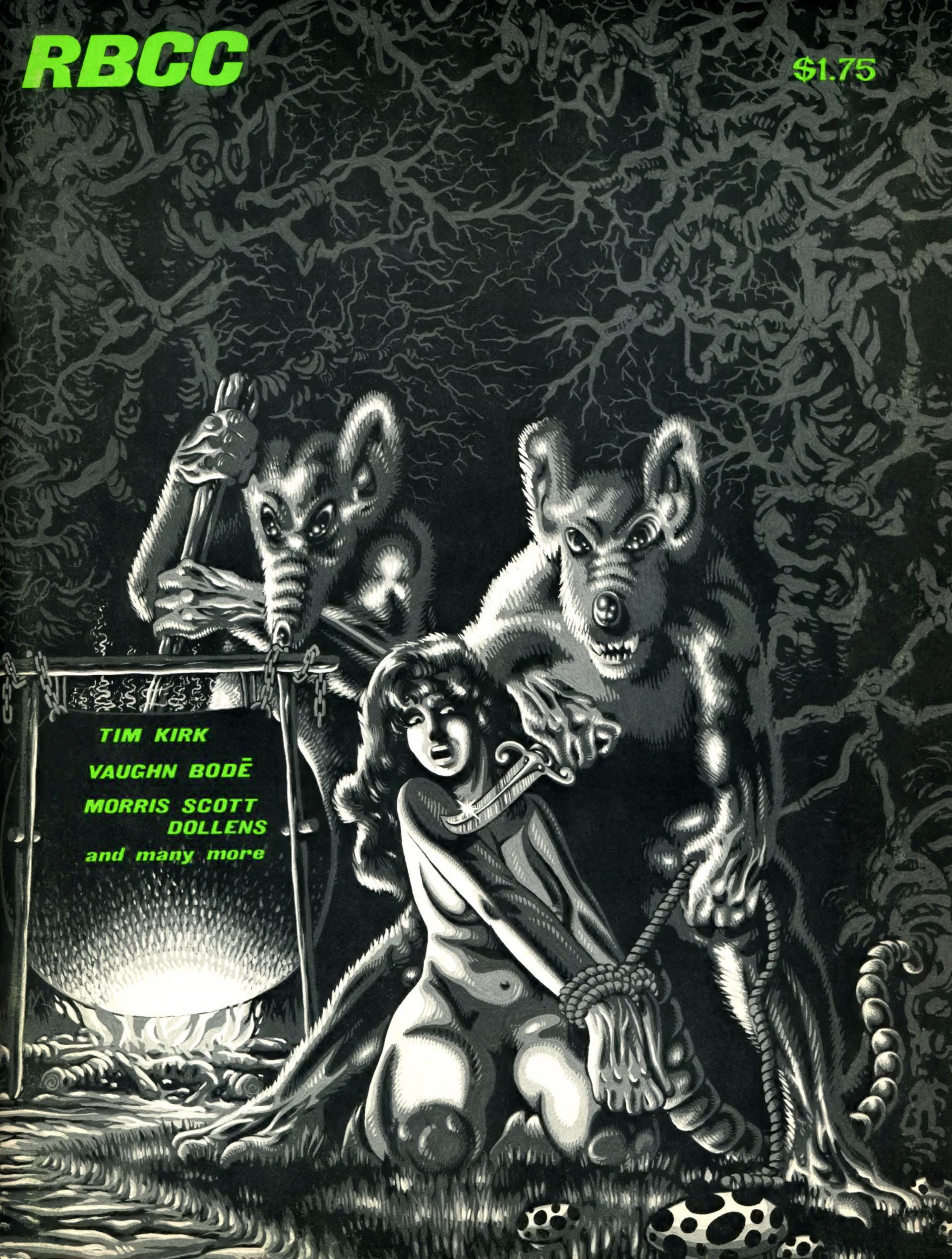
RBCC

$1.75



TIM KIRK

VAUGHN BODĒ

MORRIS SCOTT DOLLENS

and many more

I RECEIVED THE FOLLOWING LETTER RIGHT AFTER THE LAST "RBCC" WENT TO PRESS. I'M SHOWCASING IT HERE ON THE INSIDE FRONT COVER BECAUSE NOT JUST BECAUSE IT IS THE MOST EXCITING RECOGNITION I HAVE EVER RECEIVED, BUT BECAUSE THIS LETTER IS A TRIBUTE TO ALL THE PEOPLE WHO REGULARLY SUPPORT THE "RBCC" (AND THUS MAKE EXTRAVAGANZAS LIKE THE SPECIAL ISSUES POSSIBLE) AND ALSO TO THE MANY TALENTED CONTRIBUTORS WHO MAKE EACH ISSUE WHAT IT IS.

* * * *

April 24, 1978

Dear Mr. Van Hise:

You did me proud with your latest RBCC edition on "Close Encounters of the Third Kind."

You have a wonderfully imaginative staff of illustrators and writers. Please tell Ralph Fowler how much I loved his cover art and Brad Epstein that his sketch, "Havoc in the Kitchen" is ironically close to what materialized from my imagination when I directed Cary Guffey in his reactions to the off-screen occurrence.

Let's hope that in the future every newstand in America will carry RBCC in stock.

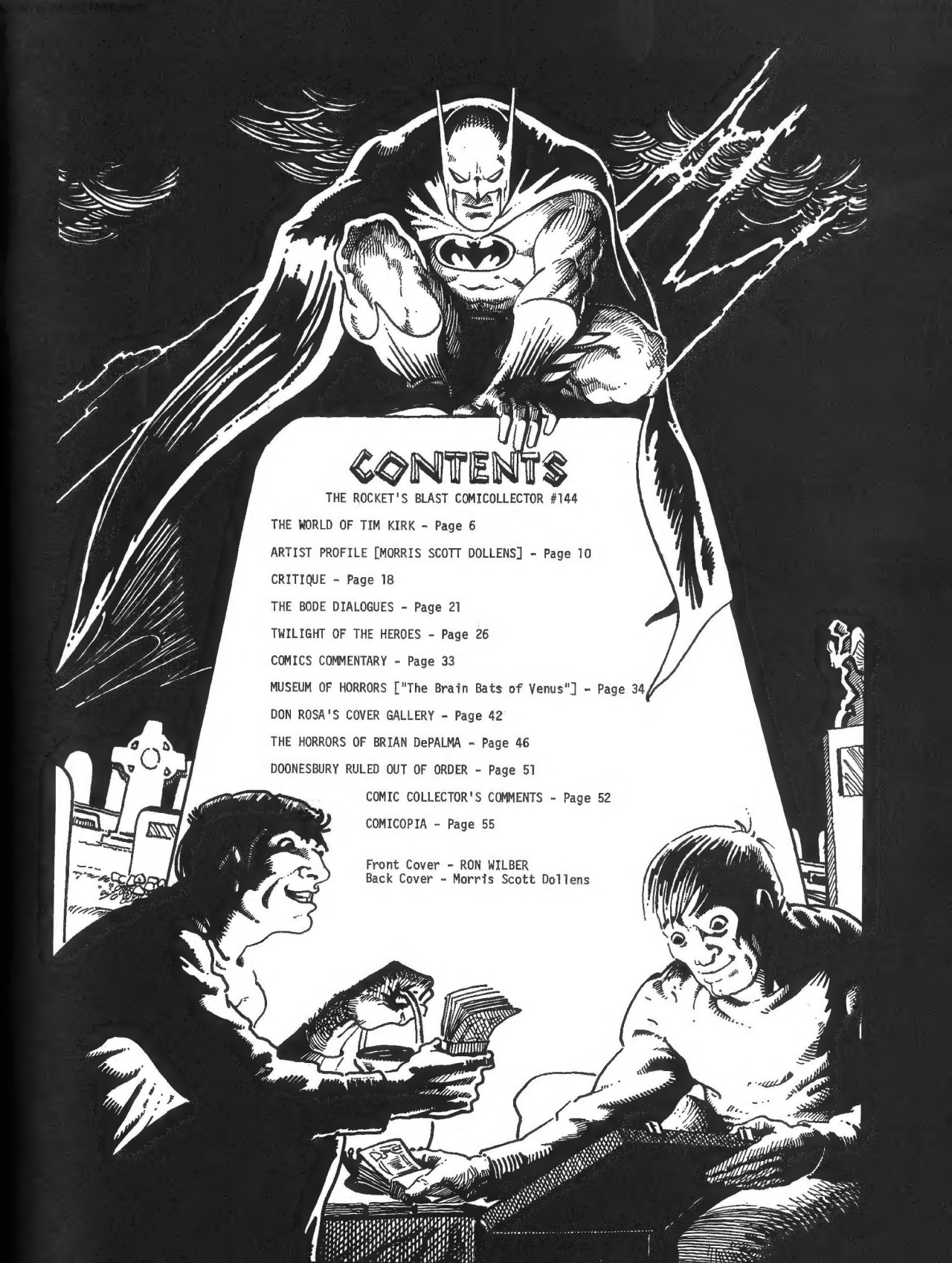
Sincerely,

Steven Spielberg

SS:mm

A division of Columbia Pictures Industries, Inc.

Colgems Square, Burbank, California 91505, Telephone 213-843-6000



CONTENTS

THE ROCKET'S BLAST COMICOLLECTOR #144

THE WORLD OF TIM KIRK - Page 6

ARTIST PROFILE [MORRIS SCOTT DOLLENS] - Page 10

CRITIQUE - Page 18

THE BODE DIALOGUES - Page 21

TWILIGHT OF THE HEROES - Page 26

COMICS COMMENTARY - Page 33

MUSEUM OF HORRORS ["The Brain Bats of Venus"] - Page 34

DON ROSA'S COVER GALLERY - Page 42

THE HORRORS OF BRIAN DePALMA - Page 46

DOONESBURY RULED OUT OF ORDER - Page 51

COMIC COLLECTOR'S COMMENTS - Page 52

COMICOPIA - Page 55

Front Cover - RON WILBER
Back Cover - Morris Scott Dollens

IMPORTANT!

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST COMICOLLECTOR

JULY 1978

FULL PAGE ADVERTISEMENTS: $20.00 per page - These ads occupy a full page when printed in the RB&CC. They may be submitted on sheets from 8 1/2 x 11 to 15 x 20, bearing in mind that it will be reduced down to 8 1/2 x 11.

HALF PAGE ADVERTISEMENTS: $11.00 per page - These ads are reduced to occupy one-half page when printed in the RB&CC. ALL ads of this type MUST be submitted on 8 1/2 x 11 paper ONLY.

ONE QUARTER PAGE ADVERTISEMENTS: $5.50 per page - These ads are reduced to occupy 1/4 page when printed in the RB&CC. ALL ads of this type MUST be submitted on 8 1/2 x 11 paper ONLY.

REGULAR CLASSIFIED ADS: 15¢ per 7 inch typed line - These ads are reduced to occupy 1/4 their size when printed in the RB&CC. MINIMUM - 75¢

SPECIAL CLASSIFIED ADS: 40¢ per 7 inch typed line - These ads are printed as is (not reduced in size). MINIMUM - $2.00

NOTICE - ALL ADS WHICH REQUIRE "HALFTONES" (SUCH AS THOSE WITH PHOTOGRAPHS OR ANY ART THAT HAS SHADES OF GREY NOT ACHIEVED THROUGH ZIP-A-TONE) WILL REQUIRE AN EXTRA CHARGE OF $3.00 PER PAGE. IF YOU PLAN TO RUN THE SAME AD IN CONSECUTIVE ISSUES, THEN THE HALFTONE CHARGE ON THE SECOND RUNNING IS NOT REQUIRED.

NOTE: ADVERTISERS DO NOT RECEIVE FREE COPIES OF THE ISSUES IN WHICH THEY PLACE ADS. WHEN SUBMITTING ADS BE SURE TO TELL WHICH TYPE IT IS. FULL PAYMENT MUST ACCOMPANY ALL ADS. ANY ADS RECEIVED AFTER ANY DEADLINE WILL BE RUN IN THE FOLLOWING ISSUE WITHOUT EXCEPTION. SEND ALL ADS AND PAYMENTS TO: THE S.F.C.A. - 9025 S.W. 48th Terr., Miami, Fla. 33165

CIRCULATION: 2200 PER ISSUE

SUBSCRIPTION RATES

THIRD CLASS: 5 issues $7.00, 10 for $13.00, 15 for $17.00, 20 for $22.50
FIRST CLASS: 5 issues $10.00,10 for $19.00, 15 for $25.00, 20 for $30.00
DOUBLE ABOVE RATES FOR SUBSCRIPTIONS OUTSIDE OF NORTH AMERICA.
SINGLE COPY: Third Class $1.75 + 50¢ postage, First Class - $3.00

IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you received.

AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.75 EACH FROM THE S.F.C.A. Add 50¢ postage.

#'s 57, 58, 106, 107, 120, 121, 123, 124, 125, 127, 129, 130, 131, 132, 133, 135, 136, 137, 138, 140, 141, 143 [139 & 142 = $3.00 each]

THE ROCKET'S BLAST COMICOLLECTOR is published by James Van Hise, 9025 S.W. 48th Terrace, Miami, Florida 33165. EDITOR & PUBLISHER: JAMES VAN HISE, EDITOR EMERITUS: GORDON B. LOVE
STAFF ARTISTS: Hilary Barta, Steve Fabian, Ralph Fowler, Kerry Gammill, Marc Hempel, Don Rosa, Tom Sutton, Ron Wilber and Mike Zeck. Contributions are always welcomed, but if you want it returned be sure to include a stamped, self-addressed envelope or return postage.

THE ADVERTISING DEADLINES FOR THE NEXT TWO ISSUES OF THE RBCC ARE: AUGUST 15th
OCTOBER 15th
THE RBCC IS PUBLISHED BI-MONTHLY

AD DEADLINES ARE ALSO CONTRIBUTION DEADLINES!

Special assistance on this issue (which caused it to be published on time for a change) was provided by Della Van Hise, who can type lots faster than I can.

This issue is really chock full of feature material, little of which was announced in advance last issue! As you can see, you can't always tell in advance what an issue of RBCC will contain.

RON WILBER leads off with an incredible front cover drawing which at first glance looked to me like it was by Richard Corben. Ron did this drawing on his own and sent it to me to see if I might be interested in using it!

Ron also presents another chapter in his cryptic "TWILIGHT OF THE HEROES". Have you been picking up the clues? They've been getting more and more obvious lately, if that's any help. This ish Ron has five pages rather than his usual three page installment. This strip started a year ago, but it won't be long now...

GEORGE BEAHM surprised us all by coming up with both the promised TIM KIRK article, and the first installment of "THE BODE DIALOGUES". The Vaughn Bode feature will be a regular for some time to come as George has twenty-four hours of recorded conversations to edit and present for our benefit. So sit back and enjoy. Would you believe that the presentation of these conversations was discussed, and even mentioned in the RBCC, nearly three years ago in #121? The best things are just worth waiting for.

BASIL WOLVERTON fans have the special reprint I promised last issue. "The Brain Bats of Venus"! What a title!! It's believed that this story was inspired by a tale by Clark Ashton Smith called "The Vaults of Yoh-Vombis". One easily gets this impression by reading the Smith original. It's worth checking out although I don't believe it's in print in the U.S. you can find it in a British paperback called OUT OF SPACE AND TIME VOLUME II.

On the lighter side, HOWARD SIEGEL's "Comic Collector's Comments" explores the world of Charles Schultz and his strip "PEANUTS", and even shows the changes in style the strip has gone through since 1950. We even get to see the characters speaking foreign languages!

Although DON ROSA's Information Center is absent this issue (but will be back next issue, with The Pertwillaby Papers probably returning the issue after that), Don does continue a feature which he and I began a couple issues back, that being DON ROSA'S COVER GALLERY. Don has quite a vast collection and has decided to present the most interesting or offbeat covers he can find based on a particular subject each issue. This issue the covers are all really horrible!

MORRIS SCOTT DOLLENS has had work published by The S.F.C.A. off and on for several years, since RBCC #103. Here we not only present reproductions of many of his finest paintings (including on the back cover, which is a representation of a scene from Asimov's NIGHTFALL), but also a long "ARTIST PROFILE" written by Morris himself. There's nothing more atmospheric to hang in your living room than a beautiful painting by Morris Scott Dollens.

MARK BURBEY presents the first part of a two part feature on the films of director BRIAN DePALMA, who has given us films like CARRIE and THE FURY.

R.C. HARVEY's "Comicopia" tears into the daily Justice League of America newspaper strip (one which I'm sure many of you have never even seen) and prints several samples.

COMICS COMMENTARY discusses the disappointing Hawkman/Adam Strange trilogy as well as how Spider-Man is ripping off Spider-Man.

We also have our regular review column, CRITIQUE, which reviews a wide variety of zines this time, including an unusual one devoted to fiction based on the film CE3K!

The letters page presents some thoughtful and insightful comments on the last issue, as well as some suggestions for future issues. What would you like to see the RBCC cover?

RBCC CONTRIBUTORS

EDITORIAL

As I announced last issue, the new subscription rates are announced this issue, with all due thanks to the Post Office, without whose help all of this would not be possible.

Due to the problems contributors have meeting my deadlines, as well as because of how much work goes into each issue, I'm putting the RBCC on a firm bi-monthly schedule. This is only a slight variation on its previous schedule as bi-monthly is roughly every 8 weeks where previously the schedule was every 7 weeks. This should solve the problem of deadlines coming too close together and end the situation of features not arriving in time.

Speaking of features not arriving in time, THE INFORMATION CENTER is not included this issue because although I had the text portion, I lacked the illustrated portions and due to complaints I had received when the I.C. was all text with almost no illos, I decided to just hold it over for the next issue.

As it is, this issue has a lot of feature material, some of which has been promised for quite some time and which finally showed up just in time for this issue.

I'll be attending the San Diego Con again this Summer and although I don't plan to have a table this year I'll still be around for the entire convention so don't hesitate to say hello and let me know what you think of the RBCC.

On the same subject, I'd like to urge you to send me your comments on the RBCC whenever possible so that you can help me decide what kind of features to plan. Let me know what you like and what you don't like or else I'll just have to plan my issues based entirely on my own judgment.

What's on tap for coming issues? Well, as you can see by the line-up of this issue, things change rapidly and new features are constantly in the works. Next issue will have the conclusion of the Brian DePalma feature, an article on Willis O'Brien, and we should have another installment of THE BODE DIALOGUES. The next special issue I do (which won't be real soon, due to the two recent special issues I did rather close together) will be the special animation issue I've been promising to do for over two years. I do plan to do it before #150, though, as I have something rather different in mind for that landmark issue.

* * * * * * * * * *

Dear James,

I just got you CE3K issue and what can I say - "Stunning?" "A milestone in RBCC history?" Add however much reviewer-ese you feel is necessary; it all adds up to a marvelous piece of work.

Superlatives really fail me when I try to talk about Ralph Fowler's painting of the Mothership. The local comics dealer showed me the issue reverently, and opened it to the centerfold as though he were unveiling a holy relic. You never saw three dollars change hands so quickly, and so willingly!

Victoria Poyser
P.O. Box 2951
Olympia, Wa. 98507

Dear Jim:

I want to let you know I received *RBCC 143* today, and I found it quite fascinating. NOTES ON DITKO's SPIDER-MAN, Roy Thomas' letter, and the article on STEVE DITKO, MASTER OF MYSTERY being the highlights.

I hope everybody sensed the warmth and beauty of Frank Latimer's letter as I did. I think Frank paid Ditko/Marvel/comics the highest possible compliment: They helped the human condition. What more can anyone or anything hope to do? I think if anyone is chronicling the history of comics, Frank must have given them enough reason to continue for a long, long time.

I don't want to open up the whole can of worms again, but I want to talk a little bit about Roy's letter. First of all, I like Roy Thomas. I like the fact that there is a little bit of "fan" in at least one professional. He has, more than any other comic writer, opened up to discuss issues (I do get tired of pros who only talk to the fan press when they want to tell the world why they are leaving DC or Marvel.) I do think Roy can argue the person instead of the point as well as anybody, but many of these missives seem to be in response to personal attack by fans. So when in Rome... As far as the *RBCC* is concerned, I can sympathize with Roy when he reads criticism about one of his books when the writer is not aware of all the factors involved.

Lastly, I greatly admire Roy's editorial and business sense! I remember when the *REH: LONE STAR FICTIONEER* fanzine editors were maligning him becaused he changed the comic adaption of "A WITCH SHALL BE BORN" from *REH*'s original story. He took a lot of shit from them. He gave them a long, indepth interview, and they then included him in their hatchet piece, "VULTURES OVER CROSS PLAINS." If I had been Roy, I would have sent them a hardy "Fuck you!" Roy changed the story because it was his job to write the best comic story possible, not keep the flame alive for REH fans.

Finally, I have read Spiderman on and off since issue fifteen, so the article on Steve Ditko really interested me. Though I was only 12 in 1964, I feel very lucky that I was around then to buy all those great Marvel mags. I remember reading the news that Ditko was leaving Marvel; I felt a terrible loss then. Today the 29 Ditko issues are the pride of my collection. How I wish I had the first nine. That brings to mind how sad it is when comics become too expensive for the people who care about them -- but that's a topic for another letter.

Jim, you've done a fine job with the *RBCC*. Continued success,

Ron Sikes
2700 S.W. Archer Rd., Apt. C-3
Gainesville, FL 32608

Dear J. Van Hise:

I don't know which surprised me more; Rosa's duck saving the world or Latimer's article. Actually, though, I can't say about the PERTWILLABY PAPERS or *RBCC*, that "I knew it would happen that way,", I can say, "I should have known."

Not only should I have guessed the ending to "VORTEX" due to any I.C. reader's knowledge of Don's intense love for the Bark's ducks, but I should have learned by now that *RBCC* prints fascinating, and tastefully handled articles showing interests and opinions of all kinds of readers, including very religious persons and gays.

Though I don't completely agree with the lifestyles of either letter writer, no one can help but agree that they give highly intelligent analyses of how comics have touched their lives. It constantly pleases me to hear of comics being referred to as more important than the kindergarten-intelligence reading that so many people regard them.

Finally, let me thank you, Mr. Van Hise, for publishing not only an artistically beautiful, entertaining and humorous magazine, but an intelligent magazine.

Peace & Long Life,
John D'Amanda, Jr.
465 SR 1 Poinciana Blvd. #12-13
Miami Springs, FL 33166

Dear Jim:

RBCC 143 arrived three days ago in the mail. The issue was, as usual, some of the best work to be found in fandom today. Though the cover blurb for the inside stuff was rather effectively done this time, I would prefer no lettering on the other covers. (Though I doubt you'll practice this very often, anyway).

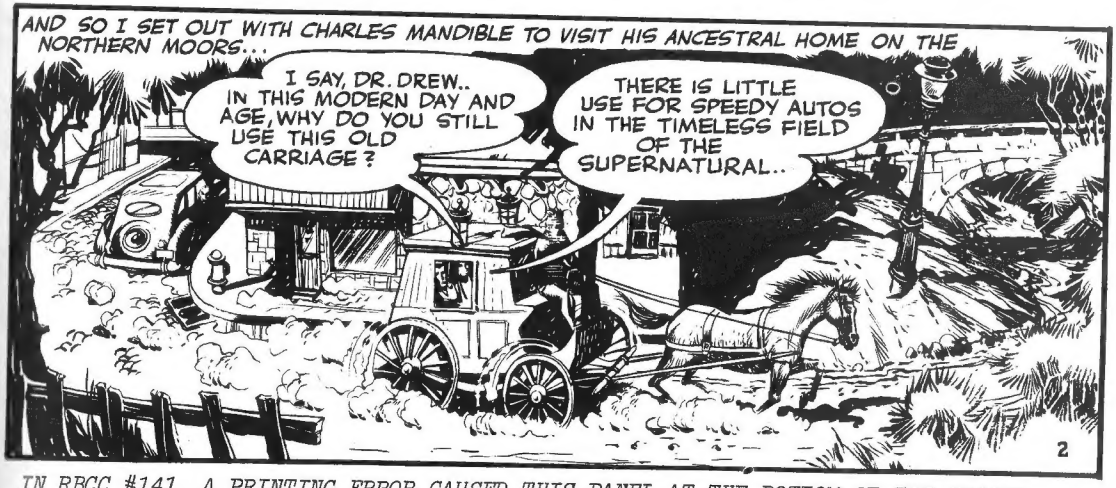
The contents were extremely interesting: i.e., Roy Thomas' well-reasoned letter, the first of its kind I've seen from him; the unusual Ditko strip, showing his quality art from the very start (yet, I caught the "Muiclac"-reversed calcium pun) and the accompanying cover gallery and article (why didn't you exhibit some of his fine black-and-white work from Creepy and Eerie? It was probably his best); Frank Latimer's extremely moving article on Spider-Man (it struck many a responsive chord in me, as I felt myself an outcast -- though not for the same reason as Frank Latimer -- in '63 and Spidey appealed to me and to many other "outies" in the same way, the way the costumed clown of *MARVEL TEAM-UP* can never do); "TWILIGHT OF THE HEROES," which seemed to feature much sloppier art this time, although it starred an extremely cute Black Canary rip-off; and Basil Wolverton's critical study (I had no idea comics were running such good art in '38). "KEYHOLE" was informative to the nth degree. Liked the reprint of "The SHAZAM Sayer"; any hope of seeing this in its entirety? And Don Rosa's strip was one of the funniest yet; the great full-pager on pg. 9 looks like an inspiration of Dr. Seuss's!

"COMICOPIA". . .well, I always enjoy the Top 10 lists; I think every critic everywhere should be forced to do one each and every year, just to let his readers know where he's comin' from.

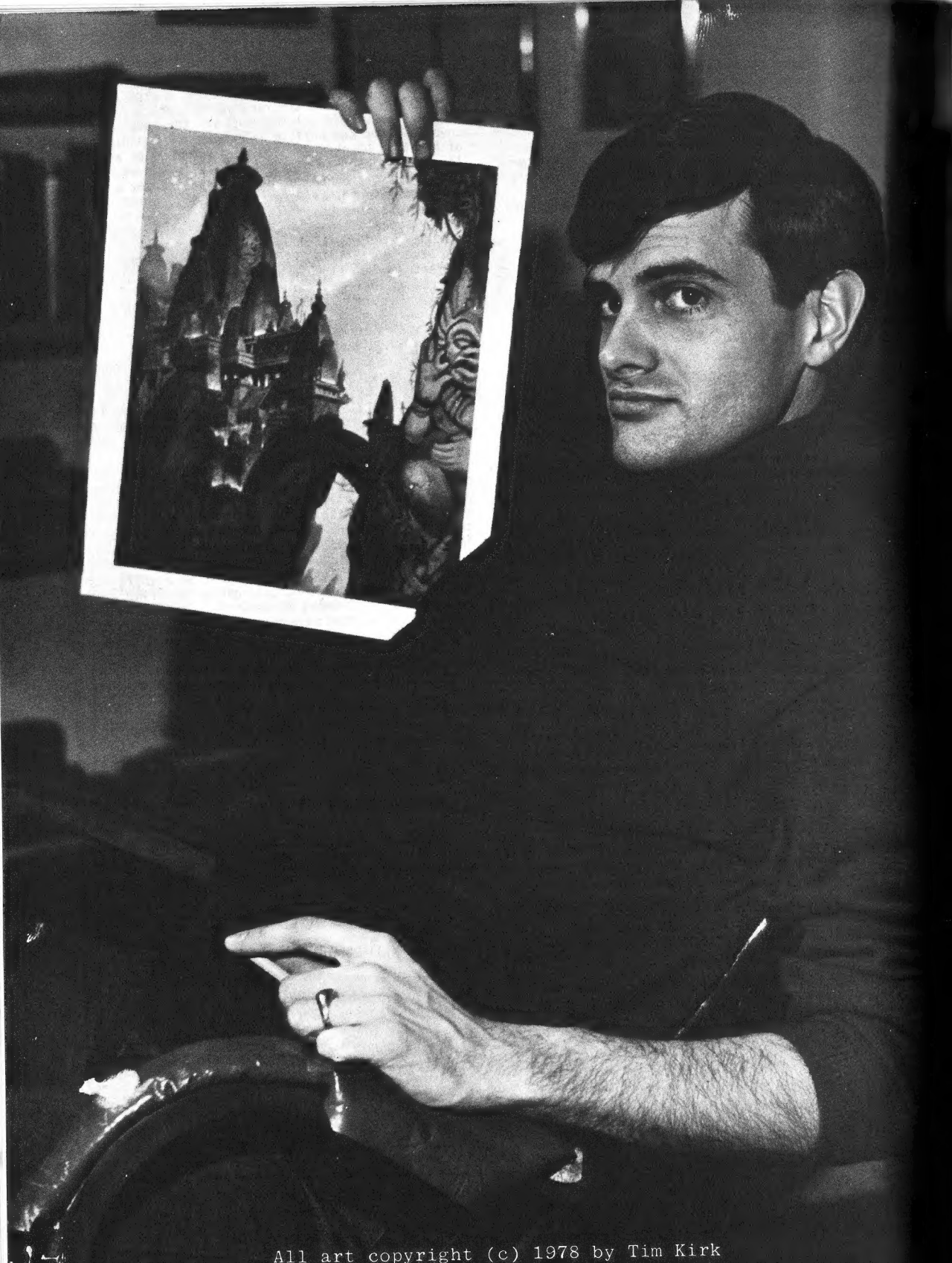
So okay. In the past few ishes you've done good jobs on articles re CAPTAIN ATOM and THE CREEPER; it seems you concentrate on '60's casualties, especially Ditko work. What I'd like to see are a few articles covering the following: THE THUNDER AGENTS, and 1940's DAREDEVIL, DEADMAN, THE AVENGERS (apparently one of your faves during the early period, to judge from p. 27 of #136), GREEN ARROW, WARLOCK, and maybe just an overall look at the First Great Era of Marvel, circa 1961-1966. Or a look at the First Great DC Era, circa 1959-1965. Whichever. You are right; comics have gone downhill because of the lack of seminal talent; they're at their worst now that I've ever seen. But things do seem to be looking up; at least *MARVEL PREVIEW*, for one, seems to be getting a decent editor, and decent artwork (Infantino's Starlord).

Sorry about the rambling. I enjoy your mag thoroughly, even when I disagree with you, I'm entertained. Please keep it coming.

A reader,
Lou Mougin
900 North Betty
Monahans, TX 79756


AND SO I SET OUT WITH CHARLES MANDIBLE TO VISIT HIS ANCESTRAL HOME ON THE NORTHERN MOORS...
I SAY, DR. DREW.. IN THIS MODERN DAY AND AGE, WHY DO YOU STILL USE THIS OLD CARRIAGE?
THERE IS LITTLE USE FOR SPEEDY AUTOS IN THE TIMELESS FIELD OF THE SUPERNATURAL..
2

IN RBCC #141, A PRINTING ERROR CAUSED THIS PANEL AT THE BOTTOM OF THE SECOND PAGE OF THE "DR. DREW" STRIP TO BE PRINTED WITH PART OF IT OBSCURED. I'M PRINTING IT HERE NOW SO THAT YOU CAN SEE HOW IT WAS SUPPOSED TO LOOK, INTACT.



All art copyright (c) 1978 by Tim Kirk

THE WORLD OF TIM KIRK

BY GEORGE BEAHM

Tim Kirk is perhaps the finest fan artist to arise from fandom's ranks and achieve professional prominence. Born on October 30, 1947, Tim Kirk can't remember a time when he didn't draw. At a very early age he drew copiously, the temptation of a blank page proving irresistible. (Fortunately, his parents, recognizing the budding talent, kept all the sketches, cartoons, and early efforts; these pieces now rest on a sagging table in Tim's basement.)

Since 1968 when Tim first appeared in the science fiction fanzines, readers have been amused, enlightened, and bemused by the Kirk creatures, who not by accident resemble us. During those prolific years hundreds of drawings appeared in the most noted SF and fantasy fanzines: *Algol, Amra, Anubis, Cry, Energumen, Granfalloon, Locus, Mythlore, Mythprint, Nyctalops, Outworlds, Science Fiction Review, Shangri L' Affaires, Trumpet, Winnie,* and many others. It was apparent to everyone that Tim Kirk was a major talent, one worth watching, who would inevitably burst into professional prominence.

Although many marvel at Tim's delightful, endearing little creatures, few know of his solid grounding in the dull, oftentimes monotonous life drawing classes that gave his work -- even the most outre' or macabre alien or monster -- a feeling of correct anatomical structure, of correct proportions, and body design. Otherwise, as Tim tells us, "Artists who create monsters simply by pasting together a variety of fins, wings, tenacles, claws, and eyeballs rarely end up with a convincing result. Imaginary landscapes, machinery, cities, vehicles, whatever the artist needs, should all possess an internal logic and consistency that makes them convincing to the viewer."

In addition to the cute creatures cutting grass, flying starships, riding on the backs of eagles, and wandering through fantasy worlds, Tim had done hundreds of non-fantasy drawings, mostly for class assignments for California State at Long Beach, California. These included race cars, studies of tractors, renditions of Teddy Roosevelt, W.C. Fields, Albert Einstein, Edgar Allen Poe, and numerous landscapes.

When asked about formative influences Tim cites a wide range of people: Walt Disney, Arthur Rackham, Tinlin, Howard Pyle, Carl Barks, Howard Pyle, N.C. Wyeth, *et al.*; but even to the most casual observer, Tim is uniquely his own artist, his trademark readily identifiable from the other artistic signatures of his contemporaries.

On June 1973 Tim Kirk graduated from California State University at Long Beach. For his Master's thesis he illustrated J.R.R. Tolkien's epic trilogy, *The Lord of the Rings*, an extraordinary example of sub-creation inspiring many artists to try their talents in delineating the world of Middle Earth. Many have tried -- Barbara Remington, The Brothers Hildebrandt, Jack Gaughan, Herb Arnold,

Pauline Baynes, and Tolkien himself -- but none have succeeded in depicting both the landscape of Middle Earth and its colorful inhabitants with the skill and imagination of Tim Kirk.

The Master's thesis, consisting of twenty-six paintings in mixed media, were exhibited on campus and drew a mixture of college students, mundane people, and SF fans from a nearby convention. (I'm sure Tim appreciated the incongruity!) The twenty-six oil paintings were indisputable evidence that the Tolkien illustrator was in our midst, that anyone who would attempt to depict Middle Earth would inevitably be compared to Tim Kirk.

When Ian and Betty Ballantine saw the paintings, they immediately bought the set and published thirteen of them as the 1975 TOLKIEN CALENDAR.

The calendar sold out.

That summer Tim left the West coast and headed East to make his fortune and a name for himself. By this time he had an impressive amount of work, both in scope and quantity, from the fan presses, Mirage Press, and the professional fiction magazines: *Forgotten Fantasy, Worlds of If, Witchcraft and Sorcery* and *Vertex*.

Part of Tim's success as a fantasy artist lies in one simple fact: he loves fantasy books and loves to draw fantasy illustrations. In other words, he gets paid to do exactly what he wants, which is a bonus in itself. Invariably, then, his enthusiasms for the book he is illustrating is inevitably captured in the illustrations. (Unlike some professionals, Tim works on free-lance assignments of his own choosing; he works a standard eight to five job and deliberately restricts the very limited time after work to projects which suits him.)

A long-time fantasy reader, Tim has had the unique opportunity to illustrate some of his favorite authors: Lord Dunsany (*Tales of Three Hemispheres*), L. Frank Baum (*The Purple Dragon and Other Fantasies*), H.P. Lovecraft (*The Dunwich Horror, The Dream Quest of Unknown Kadath, At The Mountains of Madness*), Robert E. Howard (*Tigers of the Sea, The Gent from Bear Creek, The Pride of Bear Creek*), Mervyn Peake (*Titus Groan*), Fritz Leiber (*Rime Isle*), L. Sprague de Camp (*The Conan Grimoire, Literary Swordsmen and Sorcerers, Phantoms and Fancies, Heroes and Hobgoblins*), Harlan Ellison ("Looking for Kadak," "Bleeding Stones," "Repent, Harlequin! said the Ticktockman," and *Last, Dangerous Visions*), and of course the master himself, J.R.R. Tolkien (*Lord of the Rings*).

Despite Tim's excellences as an illustrator and artist, Tim -- unlike many artists -- does not exhibit any of his own work on the walls of his home. Many of his personal favorites are exhibited in the original: Kelly Freas, Lee Brown Coye, Alicia Austin, George Barr, Brad Holland, and others. Among the masters, Maxfield Parrish, Howard Pyle, and N.C. Wyeth are represented in prints. And not even one Kirk kritter! "When a piece of art leaves my drawing board, I lose interest in it," he says, smiling. Fortunately, he quickly turns to the board to produce more art, and fellow artists, friends, and art auction bidders are the happy recipients of the Kirk originals.

In an article for the now defunct *Com-Art* Tim elaborates on his working methods. "I always (except in the case of cartoons) start with a series of rough idea sketches to flesh out my concepts and then do one or more color roughs until I get something I'm satisfied with. I try to do whatever research is needed -- costumes, machinery, figures, etc., before I start on the finished piece. I keep a large scrap file on a variety of subjects, since I don't have much opportunity to use live models -- there's not many model agencies that can answer a call for an 85 foot dinosaur!"

As measures of his success, one need only look at the impressive array of Hugo awards on his shelves. To date Tim has won five Hugos as the Best Fan Artist. (It is a title that doesn't quite fit, since he rarely does fan work these days, and he is a professional artist, not a fan artist!) When asked about his apparent success with the fans, he said, "I like to think I touch some kind of chord within people, but I'm not really sure. I think people may like the humor in a lot of my work."

Considering Tim's rapid ascension into professional illustration, despite his early beginnings in fandom, I just had to ask: What is it that separates you, the Hugo winning artist, from the struggling fan artist, wishing to eventually make a living from his brush? "Time, for one thing. But remember, some people come to prominence very *fast*. Alicia Austin and I both became known in fandom very quickly. I've always wanted to be an artist. At a very early age, I knew drawing was what I wanted to do."

Perhaps the biggest, most ambitious illustrative project for Tim was the over one hundred illustrations he rendered for the stories in Harlan Ellison's mammoth collection, *Last Dangerous Visions*, third in a series. The dust wrappers, very surrealistic, are unlike anything Tim has ever done. "Do you think these illustrations are a departure from your norm?" Tim smiled, said, "That depends on what my norm is."

Indeed, what is his norm?

At 30, Tim Kirk is an established, respected fantasy illustrator. Those who have seen his work in fanzines, in the prozines, in the books, or in any other form have seen his talent in print. Those who have not seen his work are not to be rebuked but pitied.

I, for one, look forward to many more years of enjoyment from viewing Tim's artwork. And, I think, so will you.

The above drawing is an illustration for a prose poem, "Skulls of Purple" by Gary Drake, originally published in the fanzine NYCTALOPS #6, Feb. 1972.

Opposite page was the cover to INTERPLANETARY CORN CHIPS #5, Jan. 1971 issue.

The drawing on the previous page was from a brochure for the Kansas City Worldcon bid in 1976.

INTERPLANETARY CORN CHIPS

FIVE

"Artist Profile"

Morris Scott Dollens

"IMPRESSIONS OF THE UNIVERSE"

Although born in Indiana (in 1920), I was raised around St. Paul and Minneapolis, and perhaps the coldness of the confined city life encouraged my interest in science fiction, wherein the reader can escape to distant times and planets. Like others of that particular time early in the 1930's, I was introduced to fantasy through the Oz books, Tarzan, and John Carter of Mars, and the Sunday funnies' Buck Rogers and Flash Gordon -- and about 1932, the science fiction magazines. I've bought *Astounding-Analog* every month since, and picked up many back issues of the other magazines second hand at three for a quarter then -- sadly lost or traded off just before moving from Minnesota in 1942.

In those days almost no one but the kiddies took such things seriously, and they were told that such marvels depicted in comic strips, magazines, and radio programs would not be possible for several hundreds of years, if ever. I had always hoped otherwise, and never dreamed of actually seeing the real trip to the moon on television, itself a bit of science fiction in 1930. But despite parental heckling, I collected magazines and books devoted to the future, especially those depicting interplanetary explorations.

At sixteen, a desire to draw and publish grew into 13 issues of an amateur s-f magazine, *THE SCIENCE FICTION COLLECTOR*, hecktographed on a pan of jelly, handlettered for a while, til finally a kindly teacher let me use a typewriter after school on the masters. The experience gained on this got me the managing editorship of the high school paper, and the job of artist on the stage crew for our limited productions. Another year, and I was into photography, doing the art and many photos, and editing of the school annual. Followed a year at the Minneapolis School of Art, studying design, some life-drawing, and mainly photography, followed by two more years working with one of the more experimental photography studios in St. Paul, adding to the basic knowledge of the arts.

Through personal technical studies, I learned to design and construct special equipment for creative work. Other varied, though related fields, attracted my interest, and I studied electronics, sound recording, and mechanics, and built disc-recording equipment and amplifiers.

The release of Disney's *FANTASIA* film was an introduction to the field of serious music, and I gradually made a collection of the old 78 records, and after approaching 25 feet of shelves, later replaced them with 12 feet of LP shelves and over 1300 tapes in 7 and 10 inch size. A strong visual image often accompanied my listening to music, and the film aroused my interest in creative work over the years -- I still enjoyed seeing it recently for the 22nd time. Two small projects it definitely inspired: One was a short 25 minute film depicting the moods of the ocean, timed to the music of Ravel, *DAPHNIS AND CHLOE*, shown many times to groups of artists and poets; the other project was a color organ, interpreting the various qualities in music into color and motion, 25 years before the hippies perverted the subject with their flashing strobe lights, and culminating in a 2-part construction article published in *AUDIO* magazine a few years ago. At a gathering of members and guests of the Count Dracula Society in the home of the late Bela Lugosi, Ray Harryhausen recalled seeing an early model of it in my old photo studio, where he was visiting with Forrest J. Ackerman. This meeting is one of the many club and convention series of photographs which I hope eventually to publish in small booklets.

A world near Binary Suns.

The last year spent in Minnesota saw the composition of many fine landscape photographs using infra-red film to emphasize the billowing storm clouds and evoke strange moods of the land. Thirty of these scenic prints were featured in an exhibit at the Minnesota Historical Society about 1942.

I had worked at commercial photography for 2 years, electronics some months, even at a shipyard on submarine chaser boats. I visited the Minneapolis Fantasy Society every week, recorded many s-f plays on discs, and did several black and white covers for their fan magazines, including Phil Bronson's *FANTASITE*. Then no art for 9 years -- photography became my creative interest for a while.

MORRIS SCOTT DOLLENS and some of his artistic creations.

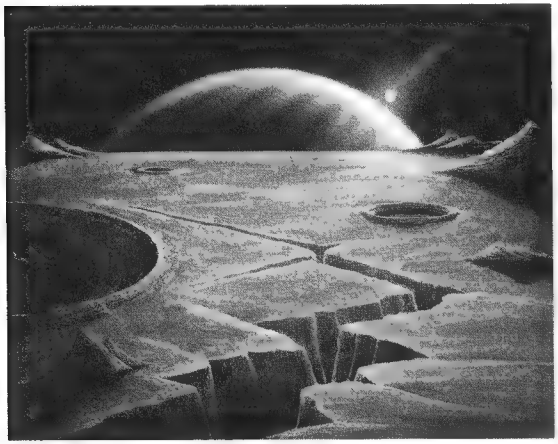
The coming winter and two blizzards in one week solidified my plans to move to California, where I worked for over two years in the sound department of MGM studios, perhaps half the time on live action and miniature sets, and later operated a commerical and portrait studio for five years. Reviving an earlier dislike of the crowded city life, and wishing to escape somehow, I developed a resurging interest in art and photography, especially space art and symbolic photo-montages. Shortly after the first atomic bomb, which the old Buck Rogers script had naively predicted for 500 years in the future, I created my first symbolic photo-composit, a 4x5 foot print depicting a man reaching for the moon, to decorate the little photo studio; it later was hung in a prominent place in the old Ackermansion in Hollywood for many years. This was in 1945, and people still called it "that crazy Buck Rogers stuff." The *CAMERA* magazine gave it first prize in a 1950 contest, and another photo-montage in a similar style won a prize in a *POPULAR PHOTOGRAPHY* contest in that same year, indicating that someone else appreciated the prospects for the future.

Hoping to cash in on the s-f boom of the early 1950s, I closed the failing photo shop, and started work on free-lance articles for publication -- in the fields of photography and electronics -- but the market paid little attention, and so I started working for a former customer on remodeling his 16mm film lab equipment, to make ends meet.

More symbolic photos in the weird and horror vein, and then art work of this type followed, and developed into two limited edition books of actual photographic prints: *FANTASY IN ART* and *APPROACH TO INFINITY*, with the text material printed on the artists own printing press. An exhibit of these symbolic paintings was held at the Coronet Film Museun in 1951, and science fiction conventions started asking for exhibits to display and sell.

The encourangement of Forrest J. Ackerman resulted in the publishing of several color paintings on professional magazines in this country and abroad, and at many science fiction conventions. Then a desire for more realism in interpreting ideas related to planetary explorations of the future took form in the building of miniature models for photography, at first published in Roy Squires' *FANTASY/SCIENCE FICTION ADVERTISER*, and later evolving into experimental films, although these never became commercial because of the rapidly progressing scientific developments in the real world -- the first Sputnik set off such a hurried progress in the field of space exploration that it seemed almost impractical to predict much from one year to another.

To keep the imaginative art well into the future, I went back to astronomical painting, and eventually displayed and sold over 1700 paintings at dozens of science fiction conventions, from 1950 on -- even before there were any of the well-organized art shows started by John and Bjo Trimble. Perhaps the popularity of the paintings stems from other people's longings for open spaces, away from the crowded cities, for far-off lands where the grass may be greener, so to speak, on the other side of space. Recent lunar explorations indicate that the seas will be stormy on the way, but somewhere out there are scenes of strangely surpassing beauty and serenity,



Jupiter rising above a nearby moon.

Eclipse and storm on an alien world.

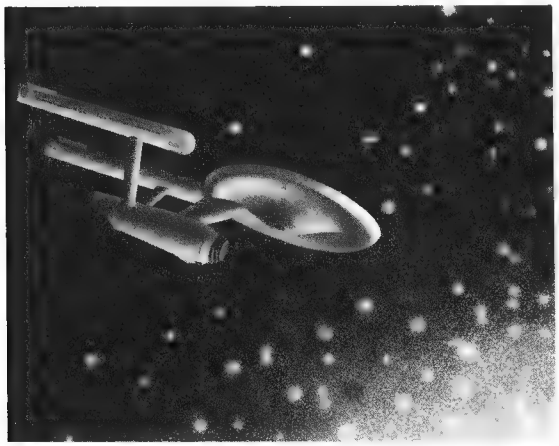
among others those of stormy strife, and these are the pictures I paint. With the public's discovery of ecology and pollution, people are beginning to realize that someday our last landscape on earth may vanish, and those of other planets may be the only virgin lands remaining. Although the other worlds in our solar system within forseeable reach do not seem to be hospitable to unprotected human life, their scenic possibilities hold a fascination that may surpass the far lands of our earth.

Then in 1953, a move to another location, in a sort of a partnership, with the film-person, seemed like a chance of a lifetime, but degenerated into five years of drudgery -- too early for success in the TV field, it died eventually, and upon inheiriting a bit from an old house my stepmother left, I was able to move to a small rented duplex, and turn the material into a book -- everyone liked it but no one bought it to print. Five big projects failed in one month, in 1959, forcing me to take a job for 9 years servicing tape recorders, a hateful task -- I finally left when art sales and convention frequency boosted up tremendously in 1969 -- covers were sold through FJA to magazines and books in Germany, Sweden, France, and some in the USA, including *VENTURE, MAGAZINE OF FANTASY AND SCIENCE FICTION*, and *FANTASTIC*. With no desire to move to New York, where the art work commissions abound, my sales are limited to occasional covers, but Los Angeles here is awful enough without trying the deadly atmosphere of a larger city.

Although for several years from 1970 thru 1976, I have sent hundreds of paintings to s-f conventions, the costs and competition have reduced sales, so that now I have worked out a catalog system of selling much of my art by mail. I put out an occasional catalog at 50¢ which illustrates a dozen new paintings for sale directly through the mails, eliminating bidding and commission costs at conventions. I do sell some locally, including conventions here, but also at other gatherings, like the two last years of the Science Fantasy Art Show run by the West Coast Comic Club, managed by Eugene Henderson, of Orange, California. They have given me much encouragement and featured displays, not to mention sales help to keep the fires burning. And rent paid -- life in LA is more difficult, with my rent now up 500% from 4 years ago -- art materials are nearly as high, slide materials only 2 1/2 times -- and I try not to increase my prices more than 50% in that time. The hours are long, as a result.

I am not basically an illustrator, but rather prefer to paint scenes that appeal to me in my imagination, which I call "Impressions of the Universe," intending to eventually publish them as books, and offer them as interests for use in films, and in the meantime, making them available as sets of slides for collectors and schools. With the latter in mind, I often do paintings in series, of similar subjects, enabling the slide collector to make up travelogues of certain planets' imaginary areas just as if an explorer might have photographed them on an actual trip. Considering the modest prices of $50 to $100 that the 16 x 20" paintings sell

The Enterprise approaching a star cluster.



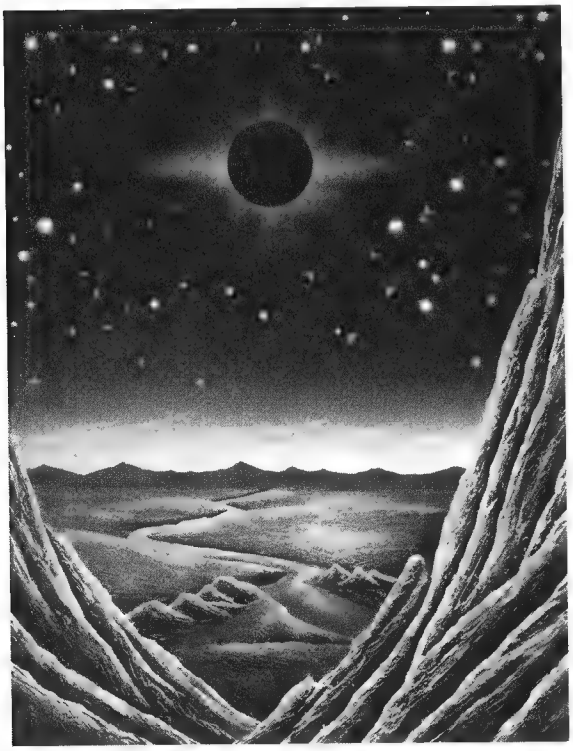
World in a Star Cluster.

Liquid metal lake on Mercury.

Dust Clouds in Space.

Prelude to NIGHTFALL finale.

Misty world in a star cluster.



Based on NIGHTFALL, by Isaac Asimov

for (even less in the 8 x 10" size), I must limit the time spent on each -- but I have developed techniques to save doing a lot of minute detail while still producing effective works.

Realistic airbrushed skies contrast with modeled and textured foreground mountains with dry-brushed highlights produce a three dimensional effect under oblique top lighting. Though quite sufficiently detailed to display as decorative art, their real beauty and intent can only be appreciated by showing them in sequence on a screen, as in a movie. I have shown them many times with a Tandematic projector that dissolves each slide into another, simulating movie sequence.

I keep my subjects relatively simple, mostly landscapes, as more people seem to want these, as they wear better that the forced violence so many covers exhibit. I love to see those works full of action that other artists do, but rarely do these myself. Elaborate spaceships and human figures depicting action poses take many times the hours of scenics, hence would cost more.

One lady poet I know has described my works as having "friendly aspects" of the alien landscapes, carrying benevolance as well as the expected alien destructive activity, and I presume these qualities are what I have unconsciously included. Perhaps it is only a longing to personally experience the sense of wonder I'd like to be able to afford in photographing the actual park areas of the west, of which I have seen so little.

Since I sell the artwork first, reserving professional reproduction rights, the reverse of most artist's business arrangement, the original low selling price brings in bill-paying cash sooner for me. Most artists make their paintings for direct use in magazine reproduction, then have the art returned, for later sale at conventions in its original form, and often the printed works offer them more publicity and fame, and thus more implied value in resale to collectors -- one of my own disadvantages, since I have had relatively few works printed, and so I am not so well known.

I have taken several series of photos of nature subjects which I hope to market soon, called *MOODS OF NATURE*, wherein the series starts before dawn, into the sunrise, through the various lighting changes of one day, into the sunset and dusk, and night with moonrise --three series of these on subjects so far planned are a Southwest desert rocky area, a storm brewing in New Mexico, and the birch forest in Minnesota -- I have tried small sections of this type of slide series shown just before my main trip around the universe slide series, and they seem to make a nice introduction to the beauties of our own planet in contrast to those of other worlds. In the sense that ecology and the wonders of our world are part of the universe, I think these will fit in with the future slide groups. I'm selling more of the space slides to many schools and collectors -- perhaps 60,000 slides in the last 5 years since getting them actively on the market. I will be putting out other sets of paintings of strictly astronomical objects in the sky for telescope fans, along with the present sets of slides aimed more at the science fiction fan.

One of my other interests is symbolic art, after the manner of William Blake of two centuries ago, both in paintings and photo-montages. John Vassos (in several books in the 1930s) and Rockwell Kent have done much in this vein, as did Paul Orban in the s-f magazines in the 1940s, but much of this kind of idea-art is practiced in the religious and astrological fields. I plan and predict more of this type in the future, expressing man's relation to the universe. A fine example was done by Boris on the cover of a recent *FUTURE* issue.

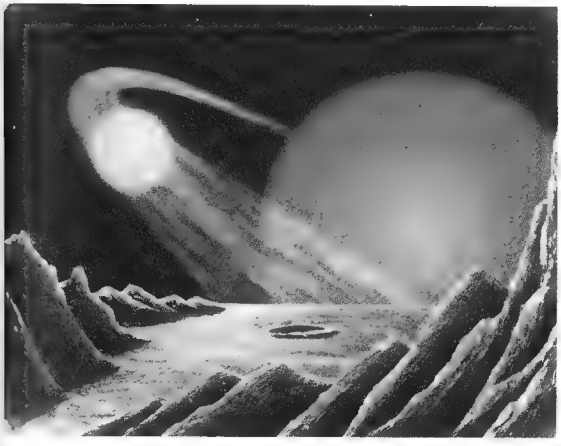
In an attempt at gathering reference files of most of the old covers and some interiors, I have over the past few years photographed for my collection near to 2000 slides, most of the early ones from a friend's

NOVA.

All the comforts of home...

Yellow sun orbiting a giant red companion.

A volcano neck, with softer ground eroded away, on a world near a veil nebula.



magazine collection, others from my own more recent files. I find it is nearly as much fun to have slides of the artwork expressing the flavor of the beginnings of science fiction as it is to own the magazines -- which are near to impossible to collect now with their scarcity and high prices.

And I managed finally, after 40 years of looking, to get slides in color of the first few hundred Buck Rogers Sunday comics I had as a youngster; most have never been reprinted but for a few in black and white in tabloid size a few years ago. Flash Gordon was my other favorite, along with Prince Valiant, and Tarzan, many of which have been reprinted for collectors, but for some reason the Buck Rogers Sundays have been neglected.

One aspect of the recent upsurge in Science fiction interest in the general public, brought about by the *STAR TREK* phenomenon, along with the fabulously successful *STAR WARS*, is the availability of so many people willing and interested in talking about the subject; in my younger years, I found no one in my home town of 4000 souls who read the subjects -- I did correspond with a few fans around the country, when I was about 16, but it was several years before I got to meet any local fans through the Minneapolis Fantasy Society.

It is hard for the present generation to imagine not having anyone to talk to about their favotire subjects -- but in that far off day of long ago, to bring up the subject of science fiction among the general public brought glances of wonderment about the speaker's bewildered mind, or perhaps leprous condition. It was a lonely time.

To have imagined then that someday great crowds of enthusiasts might actually fly clear across the country or even oceans to gather together in honor of famous authors, and exchange books and magazines, buy art works and see dozens of science fiction films would be even for a tried and true fan something completely fantastic -- likely these things we now take for granted were not even imagined -- as I recall, no one had written into a story the likelyhood of the whole world watching every step of the moonflights, even to gravity-less demonstrations for the kiddies enroute, via television. I wonder what new things in the next few years will surpass the wildest imaginations of authors of the present.

Two years ago I did a series of paintings, many of large 3 x 4 foot size, for the finale of a NASA film, called *THE UNIVERSE*, I believe, and had several other possible deals of a similar nature, but the rest have been postponed at present for a while. I expect to be at the Phoenix Worldcon this year to display and sell my art and slides, but I don't get around to others much farther away than the local Los Angeles area. I am hoping one day to move to less expensive and hectic surroundings, if I can find some small town place not too far from transportation, and then I may attend more conventions around the country. Meantime, most of my work is sold by mail.

I plan to have the photographic landscapes I have done as the central feature of a quarterly magazine I still hope to get going one of these years -- planned and announced several years ago, as *ARTS AND INFINITY*, the difficult times and incredible inflation and housing difficulties of the past few years have prevented me from accomplishing this aim -- each issue would have some general articles on my approach and use of various art techniques, with possible guests appearing at times, and a central essay section to showcase my own work, with each issue devoted to one subject, such as landscapes, planetary and astral storms, man's relation to animals, etc. Each essay would start in prehistoric times, through the present using my photographs, and ending with a reach into the future, with my art work. I have a large litho press using 17 x 20" paper, but I have not fully overhauled it, so use a smaller office size machine for my catalogs of paintings and color slides. But there is a possibility the magazine and several planned books may get started in the next year. Meantime, I may revive a monthly small 4 x 7" 8-page news edition of the magazine to keep customers and friends aware of my activities and materials for sale.

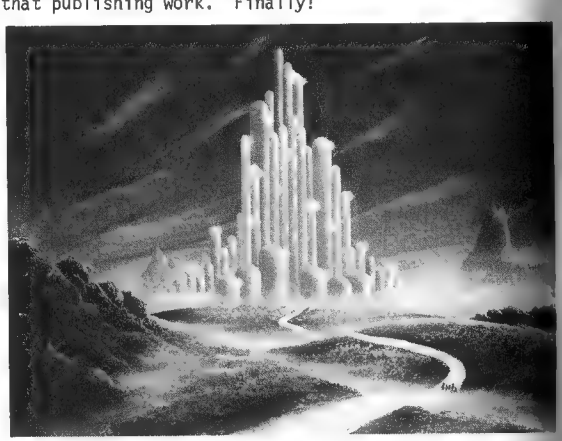
At last count I have material in art and photo files to develop, with additional writing, into at least 25 books, mostly of small size, a few larger. Many are of limited appeal so that only by printing them myself would they be practical -- commercial publisher's large editions would not sell enough to be profitable.

During my servicing of tape recorders, a fellow-worker and I started to collect old s-f radio shows, and eventually had good master tapes of most all the old classic *DIMENSION X* and *X MINUS ONE* shows, plus hundreds of others, including many loaned by William F. Nolan from Ray Bradbury's and Donn Albright's collections.

I formerly supplied for sale or exchange many copies of these to collectors and teachers, but now limit it greatly for lack of time, and preferance to doing my own creative work more fully. But I still enjoy hearing the old shows, where the sounds work the imagination overtime, producing more apparent realism than many TV and theatrical films.

My housing situation will determine how soon I can do the publishing and printing I plan, as the last three landlords died and I was forced to move when the houses were sold -- a situation that could happen again. And the rapidly invading slum elements surrounding this high-cost area may change the neighborhood too soon, as it has done to so many others in this city.

Recent moving costs, rain damage in the wettest winter here in 100 years, and collapse of the three biggest deals of my life have kept me from my schedule planned some months ago, but I am working on stocking up slides, (I duplicate my own for best quality results, under my own control) out of several hundred subjects I have available, copied from my 2 x 3" master films, and a series of new paintings both for customer's orders and for summer and fall conventions. I recently did two paintings 2 x 8 feet as backgrounds for the pilot of a 26-film series planned by a local animation company -- 60 or more of these would be required this winter if the series takes off, if the sale goes through in December. Foreign rights have been arranged through a German distributor. And Forrest J. Ackerman wants a lot of slides for the Japanese market agency -- s-f is going great over there, he says. Somewhere in between I hope to get at that publishing work. Finally!



The Emerald City of Oz.

Morris Scott Dollens
P.O.Box 692, Gateway Station,
Culver City, CA 90230. Phone: (213) 398 - 9097.

Astronomical Art

Morris Scott Dollens

4336 COOLIDGE AVE., LOS ANGELES, CA 90066

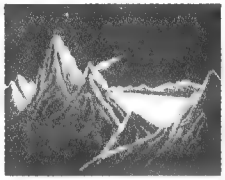
OR: P. O. BOX 692, GATEWAY STATION, CULVER CITY, CA 90230

If description of colors on each painting in catalog sheet is insufficient to decide, you may borrow a 2x2" color slide of each one you are interested in for $1 deposit for each slide, refundable on return. Unfortunately, I cannot hold any paintings for your decision from these slides if someone else wants the art, tho I may be able to do so infuture catalogs. Duplicate color slides of any of the paintings shown can be ordered at 50¢ each, minimum order $2, copied from 2x3" master films, two week delay approximate.

I do many scenic and space paintings to order, prices vary with complexity--ask about these, or describe your ideas, and a simple sketch and /or price quotation will be sent. A deposit usually is required of 50% of total price on starting this work.

Comments on the work will be appreciated, even if you do not have an interest in this particular group of paintings. I may try a different layout next time, with the paintings larger, on one sheet, and all other wording and descriptions on a separate sheet or two, as this direct-image page. Suggestions of types of subjects are always welcome, for the next batch of art, although I rarely do on speculation elaborate spaceships, scenes from films, nor alien or human figures, as they tend to be too elaborate for the medium price range paintings in the catalogs.

Morris Scott Dollens, May 19, 1978.



No. 7-1690: SURFACE OF PLUTO, $50. Black sky frames the distant Sun above the frozen blue land of Pluto, seen through the sharp peaks of blue-black in the foreground.

No. 7-1671: GIANT BLUE SUN IN A STAR CLUSTER, $60. The huge globe of a bright blue sun, here lowered in intensity to fit the color range of the painting, casts a blue appearance over the lonely landscape, while a number of varicolored, tho mostly white, suns in the star cluster surrounding the world, highlight the peaks and craters with white.

No. 7-1707: WORLD NEAR A STAR CLUSTER, $50. The great globular cluster of thousands of suns peeks over the horizon of this world near a small yellow sun, accompanied by two moons in the black sky, above an ochre and reddish landscape of peaks and craters.

No. 7-1721: MILKY WAY FROM PLUTO, $45. Black sky with emphatic Milky Way area co-incident to the dimly-lit blue landscape of frozen water and air on the outermost planet of our solar system.

No. 7-1727: RAINBOW ON AN ALIEN WORLD, $55. A dark cloud above a colorful rainbow, two large moons in the deep gray-green sky; dark green vegetation-covered land and foreground peaks, with lighter yellow-green highlights.

No. 7-1724: FLOATING CITY ABOVE AN ALIEN WORLD, $55. Against a bright yellow nearby moon, a floating city of the future is seen by a lonely man exploring a rocky peak, outlined by a yellow-orange glow in the lower sky, above the distant blue mountains.

No. 7-1726: WORLD IN A STAR CLUSTER, $70. Done entirely in two shades of blue, and white, the binary suns fill much of the sky, along with the misty nearby suns of the outer reaches of a star cluster, framed by the cave entrance.

No. 7-1627: ALIEN WORLD, $65. A deep red giant sun, accompanied by a white binary, causing a magenta-rose glow along the whole horizon and part of the highlights of the distant ocean, contrasts with the greenish sky, punctuated by glowing stars of varying colors in the star cluster, and streaked with a few red wispy clouds. Rose-red highlights on the rocks jutting out of the water and on the foreground cliff set off the lighter green of the nearby sea-surface.

The paintings above and left are examples of the 16 x 20 paintings offered in my last catalog. A new catalog should be available by the time this ad appears. If you still wish to inquire on the availability of any of these paintings send me a S.A.S.E.

To obtain a copy of just my next catalog of paintings, send 50¢.

To obtain catalogs of other items I offer for sale as well as my catalog of paintings, send $1.00. I sell color slides of virtually every painting I have ever done.

Other information regarding ordering paintings, special orders, etc., is in the copy above.

CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basicly a review column, but we will not specificly recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, records, portfolios, tapes, posters, or just anything of general interest) with one exception. We will not be doing any SFCA publications for obvious reasons. CRITIQUE offers a readership of nearly two thousand and CRITIQUE will also offer the publisher of any item we review up to one hundred words of free space to rebut his review, if he chooses to do so, providing his review is less than an "8" rating. All rebuttals to appear in the next column must be in our hands at least five days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed, send a copy of it to: CRITIQUE, 9025 S.W. 48th Terr., Miami, Florida 33165

A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8 1/2 x 11 with offset printing and wraparound binding unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways: If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. Naturally, your comments are welcomed.

JAMES VAN HISE / EDITOR

BARN OF FEAR #1 - $1.00 + postage-7x10-44 pages-Available from the publisher, Comic Art Gallery, P.O. Box 45, Irvington, NJ 07111

This is the kind of underground comic I'm always glad to see; it has an original concept behind it, all the art is nice, most of the stories are well written, and there's nary a hack in the bunch.

During the peak period of the underground phenomena, there were many comix that were just thrown together, with bad art and writing, and not even a shred of concept to hold them together. They were merely sophomoric collections of poorly done drug and sex humor.

But the *BARN OF FEAR* is different. It's a part of the new underground movement, joining the ranks of such fine comix as *FEAR AND LAUGHTER*, *DR. WIRTHAM'S COMIX AND STORIES*, and *FOG CITY COMIX*. The reason *BARN OF FEAR* is different from much of the crud that was published back in the early 70s is that, as I've been saying, it has a concept.

BARN OF FEAR is a combination EC parody and funny animal parody; in essence, a funny animal horror comic.

The finest strips in the book are by Doug Moench & Dave Hunt, Scott Shaw, and Tom Sutton. The Moench/Hunt strip is called "Let's Play Chicken," and is about a farmer who gets his kicks chopping the heads off chickens and his wife who doesn't. Though an out-and-out parody, it is done with a straight face throughout; even a taste of Doug's Marvel work peeks through. The art by Dave Hunt shares some of the stiffness found in artists like Al Feldstein and Johnny Craig, but it is very well done and captures the mood perfectly.

Scott Shaw's contribution is a goodie, titled "Cold Turkey", about a rather heartless penguin who had to resort to drawing horror comics when his syndicated newspaper strip wan cancelled. A bizarre story, to say the least, but an extremely funny one as well. Undeniably clever and original.

Tom Sutton's strip follows an entirely different path. His strip, "That Damn Dog," is a straight horror strip, but unusual in as much as it seems to carry the genre to its extreme. Tom utilizes many stock elements; vampires, female victims who have become vampires, haunted houses, blood, etc. The splash page offers the most intense feeling of viciousness I think I've ever seen in a comic. The mood of the entire strip is grim and black; just the kind of thing I love. The ending offers absolutely no hope for the protagonist. Now *that's* horror!

The remainder of the comic is comprised of fine strips by Alfredo Alcala, Larry Todd (both of whom did front and back covers), Patrick Cosgrove, Michael J. Leonard and George Erling. The Larry Todd story, titled "The Crimey, Slimey Monster of Rottenberry Swamp" is lots of fun and features some very nice art for larry. The story is a rather simple SF parody, but it has all the feel of some of the best underground work from the early '70s. George Erling is a guy I've been seeing off and on for quite some time, and I really like his unusual and original cartoon style. He only has one page in this issue, but it's a fine one.

And I hope to see Larry Shell keep up the good work at his Comic Art Gallery.

RATING 9 / MARK BURBEY

EXCALIBUR - A miniature portfolio by Barry Smith - 6 prints-3x5", in a wrapper - $4.00 - Published by Gorblimey Press-Available from Dark Eagle, P.O. Box 18187, Denver, CO 80218 + 75¢ post.

I hardly know how to approach this product. It is excellently produced, with crystal sharp reproduction, printed on thick beige stock. The artwork, as far as the craftsmanship is concerned, is easily equal to that of many of the great masters. The thing of it is, this portfolio is just so damn small. The prints are smaller than postcards.

The prints are wrapped in a fine kind of parchment-like paper, but the folio is closed in the back with two round stickers that can't really be reused.

As I said, the drawings are beyond compare, but due to their size, they are *poses* as opposed to *scenes*. They depict the timeless visages of the likes of King Arthur, Queen Guinevere, Sir Launcelot, Merlyn Ambrose (the magician), Elaine of Shalott, and Sir Galahad. The penwork is exquisite, but the drawings don't have any room to breathe since there isn't even room enough for backgrounds.

The title, of course, refers to King Arthur's magic sword, and could just as easily apply to the magic pen and brush of Barry Smith. But I honestly can't see why this folio was made so small. These drawings should, by all means, be available to the collecting public, but where would they fit in one's collection? I think the only adequate way to keep and store these 6 draw-

ings would be matted and framed in a single, medium-sized frame. Perhaps this is what Smith expects fans to do with them.

This diminutive set of prints isn't even signed or numbered, thereby losing even more of the appeal inherant to the limited edition art portfolio.

I'm going to refrain from rating this folio; I'm not certain that a judgement of this sort should be made. But when I think of an art folio, I think of 6 or more large and glorious prints inside an illustrated folder or envelope. I expect drawings that offer hours and even years of constant study and enjoyment; illustrations that have depth and substance and room to create their own sense of reality. After reading hundreds of comic books where all the art is crammed into little panels, I don't want to see a portfolio consisting of more tiny drawings, even if those drawings are by Barry Smith.

UNRATED / MARK BURBEY

SALLY FORTH #3 - $4.00-36 pages-10x12"-Published by Wally Wood, Box 44, Derby,CT 06418

Wood seems to have found a niche in the world of comic art that he truly loves. He's always loved drawing beautiful girls, preferably nude girls; he loves action and he loves zany, madcap humor. All this and more can be found in the antics of Sally Forth and her merry band of maniacs.

One definition of the term *sally forth*, means to suddenly rush forth, or an outburst of one kind or another, and Sally seems to constantly be bursting out of whatever clothes she's wearing. More often than not, however, she opts for gallivanting about stark raving nude. In an interview in the back of this issue, Sally claims to have grown used to her unavoidable nudity, not that anyone is complaining.

This issue contains one long story in which are told two separate adventures. They are, of course, tales involving the military and various related activities, because these strips were originally drawn for service men, and published in *THE OVERSEAS WEEKLY*. Sally and her pals, Snorky, Lt. Bill Yonder, Sgt. Hairy James, Cpl. Kicky McCann, are all agents for the US Government, and the fate of the world always seem to rest on their shoulders. I'm very glad this is only fiction, for I have never seen such a bunch of inept, bumbling morons in all my life. If not for the Martian among them, Snorky, the earth would have been conquered or destroyed long ago.

All in all, though, the adventures of Sally Forth are lots of fun and well plotted as humorous strips go. Though often bordering on the hokey, Wood can get away with it in this type of story.

Wood's art here is consistently good, as it almost always is. It is possible to spot the work of other inkers, though, such as Ralph Reese.

I'm not at all surprised that the first two issues of *SALLY FORTH* were complete sell-outs. I'm sure that this issue will sell just as well.

RATING 8 / MARK BURBEY

OMNIBUS #2 - $1.00 - 56 pages (5½ x 8½) - Published by Fred Greenberg, 69 Morris Avenue, Morristown, N.J. 07960

This zine is a mixture of fan art, fan articles and interviews with various professionals. The Chaykin interview spans nine pages and the interview with Alex Saviuk spans six and one-half pages. Each are liberally illustrated. The Chaykin interview discusses something which Roy Thomas neglected to add when he responded to my article in RBCC #139, that being that by the time he started drawing the STAR WARS comic, Chaykin had lost interest in the book and in comics in general and in fact considers his work on the comic as very mediocre.

"Putopian Flight" is a seven page strip by Ollerenshaw and Greenberg which is continued next issue and which I found rather hard to follow. It's SF and it's only fair fan art. Very forgettable.

The rest of the issue is comprised of letters, discussion features, ads, a short article by a guy who tried to call Roddenberry and couldn't get through (and he wonders why), and other similar things.

Page one has a small Vaughn Bode drawing which I don't recall seeing before (of a dead lizard who was apparently cut in two by something).

The covers are pretty nice and are by Cara Sherman (front) and Ernest Pasanen (back).

It's an okay little zine.

RATING 6 / JAMES VAN HISE

FANDOM PLAYHOUSE #1 - 45¢ - 20 pages (5½ x 8½) - Published by Frank Antonides, 19 Lake Drive, Freehold, N.J. 07728

If someone were to ask me, "What happens when some fans with the desire to publish, but little money to do so, get together to put out a zine?", I'd say that FANDOM PLAYHOUSE happens. They try hard but it's pretty average stuff.

There's average fan art, all of Marvel characters, including a centerspread of Marvel villains playing Poker.

Also there's a piece of fan fiction which is the first part of a continued story which doesn't offer much as far as it goes.

We're even given a short article on why the Barks' duck stories are so good.

The only ambitious article is one called "The Art Of Fannish Positivism" by Bob Andleman which rambles on about attitudes and fannish politics without backing up the statements by giving examples to illustrate them. He knows what he's talking about, but the rest of us aren't really sure.

The tributes to Marvel by artist Mark Chiarello are capped off by an original five page Howard the Duck strip which is continued next ish. The art's okay, if a bit on the crude side.

Add to this the kind of inexpensive printing which causes letters to fill in, etc, and you have the complete answer to the question posed at the beginning of this review.

RATING 4 / JAMES VAN HISE

CONVERSATION #2 - $1.10 - 50 pages - Published by Bill Waldrop, P.O. Box 14084, Detroit, Mich. 48214 (One-corner stapled, 4 pages dittoed, the rest offset)

Although this was published recently, some of the material in it is dated. For instance, the interviews with Jim Shooter and John Jakes are both two years old. They still make for interesting reading, though, and are long enough to qualify as actual interviews rather than brief discussions. The Shooter interview discusses (among other things) the AVENGERS hassle with Steve Englehart and the exact circumstances which caused him to leave Marvel at that point. It's interesting as I recall a lot of rumors flying around then.

"Conning the Barbarian" by Steven Trout is an interesting nine page fiction piece which is essentially a Conan story told from the point-of-view of a supporting character. It's well conceived and thought out.

There's some fan artwork, the best stuff being by Bill Bryan and Todd Bake. They have good styles and they're inventive artists.

Some of the other artwork, such as the stuff by Ed Golick Jr., displays little or no talent or creativity. Pretty bland stuff.

The rest of the issue has some miscellaneous short

fiction and a long letter column.

The issue on the whole has a lot of good reading and is worth the trouble.

RATING 7 / JAMES VAN HISE

WHIZZARD Summer 1978 - $1.75 - 40 pages - Published by Marty Klug, 5730 Chatport Road, St. Louis, Mo. 63129

Prior to this issue, WHIZZARD had been a combination of an SF and a comics zine. This issue is strictly comics.

The main features this issue are four interviews. They're with Howard Chaykin (6 pages), Jim Steranko (5 pages), Barry Smith (3 pages), and Terry Austin (4 pages). All of the interviews are well done as they ask intelligent questions and get good answers. The Steranko interviewer even had the guts to ask him about Talon and History of the Comics! The answers he got are interesting. Steranko's response concerning Talon may be valid now, but it doesn't explain why it was never done back when it was announced some eight years ago.

Other features include a Howard Chaykin checklist, a one page article on what TV has done in their versions of super-heroes, a bad four page strip called "A Day on the Dullstar", a lettercolumn and some minor features.

The artwork in it is okay with a couple bright spots. The back cover by Terry Austin is the best piece in the issue.

The price seems a little high for forty pages but it's a good zine and it's worth reading.

RATING 8 / JAMES VAN HISE

BORIS - $4.00 - 52 pages - Add 50¢ postage - Published by John Taylor, 746 Thayer Avenue, Silver Spring, Md. 20910

Although Boris Vallejo has been doing artwork for magazines and paperbacks for several years, he has only recently become recognized by fans. Part of this may be that until recently much of his work was rendered very nicely but was generally uninspired. But then within the last year or so we saw work by him which was of a much higher order. After doing a couple strange Frazetta imitations on a couple paperbacks he seemed to finally find his style and began producing some truly superior work, one of those being his fine cover to *CONAN OF AQUILONIA*. Now he is suddenly very popular and all at once articles are being done on him where before he was ignored by the fan press. FUTURE #3 presented an excellent illustrated interview and soon Ballantine will issue a volume of his work in the same series of art books which has given us *THE FANTASTIC ART OF FRANK FRAZETTA*.

Around the same time FUTURE #3 came out, this zine appeared. BORIS is the first volume of a zine devoted entirely to the work of Boris Vallejo. The core of this issue is a long interview which is diluted somewhat only because it covers much of the same ground as the one in FUTURE did. But the photos and drawings illustrating this interview are completely different and present a wider variety. There are many finished paintings printed as well as preliminaries. Plus there are actual photos of the models Boris used for various paintings (largely his own family) shown together with the finished art. Add to this a complete Boris index and we have quite a package. I'm pleased to see the photos of his family and read about how they contribute to his work as this is a facet often overlooked in dealing with artists.

The volume is beautifully laid out and produced and the printing is of the highest order. The front cover is the only color piece, but it's really beautiful.

I hope the Ballantine volume doesn't print a lot of the same material as we get here.

Realistically the price is a bit steep, although we don't know how much of the price of each issue goes to Boris himself. This may account for it.

I'll be interested in seeing if they do any more issues and how they approach it because I think that the Ballantine volume will not leave much left for them do on Boris.

RATING 9 / JAMES VAN HISE

WHEN YOU WISH UPON A STAR - $3.25 - 64 pages - Published by the Maryland Star Trek Assoc., Box 924, College Park, Maryland 20740

This zine is the product of an area of fandom with which most of you are probably unfamiliar. Fan fiction fandom. These are zines which are strictly stories with illustrations. I've read several and I'm reading more all the time due to my other zine, ENTERPRISE INCIDENTS, widening its scope to seriously explore fan fiction. I'll probably review them again in this column whenever I come across one which I think is of special interest.

This isn't a Star Trek fan fiction zine. It's a CLOSE ENCOUNTERS OF THE THIRD KIND fan fiction zine. It contains some poetry, artwork and five stories of varrying length. Most of the stories are average, dealing with the soldiers trying to hunt down Roy Neary as well as one about one of the returnees from the saucer which has a surprise ending. The best story, and the only one which is above average in writing and ability concerns the landing in Hawaii of Amelia Earhart in the present day, her plane and herself having been held in the saucer in some kind of suspension until now. This story is only marginally connected to CE3K other than being inspired by it and containing the character of Claude Lacombe. Yet it remains the best story in the volume as it is drawn out realistically as a reporter who saw her land tries to break the coverup of this event. The dialogue and the characterizations are convincing and the plotting is well handled. The one and only weak point in the story is that Miss Earhart takes the news of it being 40 years later than she thought it was a bit too easily as she accepts it too matter of factly. A good opportunity for an emotional realization of all she knew and loved being dead is overlooked.

The other stories are adequate but not as well done as this one.

The artwork in the issue is only fair with a really bad piece of art used for a color-xerox cover.

An interesting concept and an interesting zine.

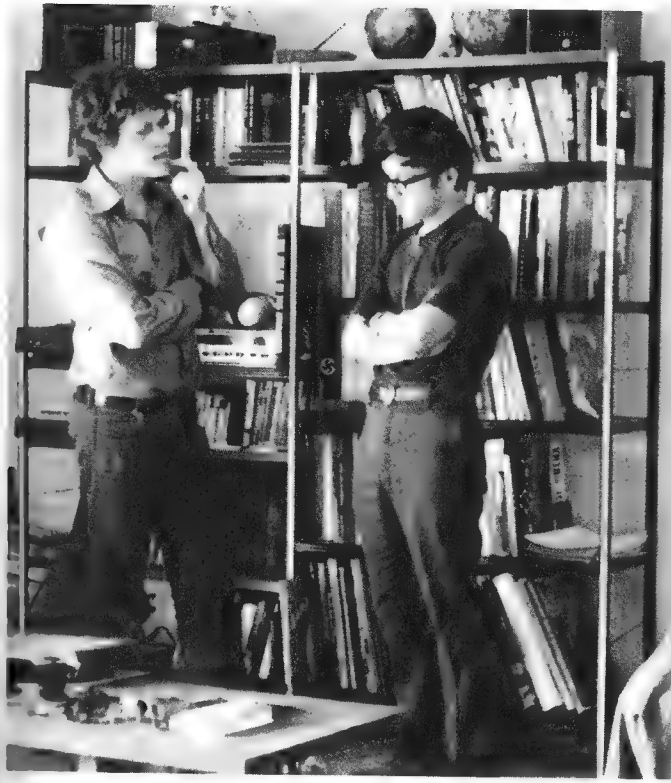
RATING 7 / JAMES VAN HISE

LITTLE SHOPPE OF HORRORS #4 - $3.00 - 140 pages - Published by Richard Klemenson, 707 Greenbrier Road, Waterloo, Iowa 50701

It has been four years since the last issue of this zine, but it was worth the wait. This issue is devoted largely to Hammer Films but the marvelous interview with Dave Prowse (is there anyone out there who still doesn't know who he is?) spans over five pages and deals mostly with STAR WARS. This issue has lots of good pics and artwork as well as news and interviews with Hammer notables. There's also reviews of films which haven't made it to the U.S. and much more, all in a slick, type-set format. If BORIS is priced a little high, this one is priced too low. A hundred and forty pages. Gah! What an undertaking! This is chock full of more Hammer oriented material than I could possibly list.

The first three issues are also still available from him. A job well done.

RATING 10 / JAMES VAN HISE



THE BODE DIALOGUES

BY GEORGE BEAHM

In early 1971 I started work on what was to take final form as *The Vaughn Bode Index*. That summer I attended the New York Comicon, hosted by Phil Seuling, and flew up to Syracuse, New York, after the con to visit Vaughn for the first time. His studio, as expected, was dominated by a drawing table, with filing cabinets filled with bulging manila envelopes of unpublished Bode' material, and his walls decorated with photographs of an imaginary planet.

"I don't know what value this is going to be for you," he said, commenting on my cassette recorder. At that time, I didn't know, either. I was 18, impressionable, and looking very hard for answers to questions that were still taking an ambiguous form. Now, years later, I'm glad I did record the conversation we had. It sheds light on Bode' as an artist, as a person, and gives a side quite different from the rock-star, glittering personality that took form on stage when he gave a Comic Concert. It was also this time, the early seventies, that gave birth to Vaughn's most important *Cavalier* material -- "River Meat," "Love Is Thee," "Earth Eye," and "Red Dick Lizard," among others.

Understandably, the conversation we had seems erratic in print; it was never intended for publication, until Jim Van Hise said that he would like to see it after editing, and I thought it would be more accurate than remembered impressions.

This installment will be the first in the series. I have every intention of publishing the twenty-four hours worth of tapes recorded with Vaughn. (They will eventually see print in one volume, after running in RB-CC.)

But for now, let's step back to July 1971, to Syracuse, New York, at Vaughn Bode's studio.

BODE: Here is some of the Deadbone material. (*He shows me a stack of little notecards.*) I write "Deadbone 20" and these notes are the very beginnings to a strip. "A western in the desert, a gunfight between an oddly dressed lizard who refuses to be drawn, rejects the entire Pictographic idea; a lizard who doesn't want to be drawn and pushed through the plot." That finally did become one episode I used.

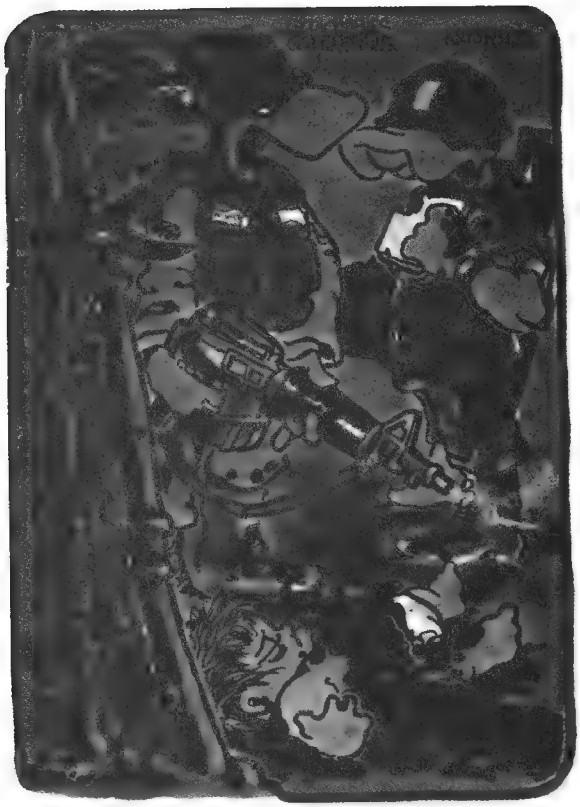
BEAHM: *Do you feel you must be alone in order to produce your work?*

BODE: Yes, I must close myself off. I disappear, assume a monk's existence, and meditate. It has gotten to the point where it is ridiculous, because my wife Barbara has to bring me a meal; I don't feed myself. I'll eat peanuts or crackers and sit here in the dark -- I only work at night. Usually I start when it gets dark, and then I'll work around the clock. I might work right up into the afternoon and then I'll sleep the daylight hours and then get up to start working again. I go stir crazy after a while.

BEAHM: *Do you find the necessity to create 3 pages a month for CAVALIER to be restrictive?*

BODE: No, because I'm more interested in their experimentive ideas than in just creating these three pages a month. The ideas are what excites me. *(He shows me his color piece that eventually saw print as the back cover to the underground comic, JUNKWAFFEL #2. The original wording read, "How about dat, Lt. Crabby, gook babies got entrails just like everyone else.")*

BEAHM: *Isn't this awfully topical?*



BODE: I just wanted to do something, but I did not want to get into it too much because I don't like topicality. Neither does Jeff Jones -- you are fully aware of that. I was kidding him in "Jones Goes to Bones."

BEAHM: *Other artists -- Jeff Jones, Frank Frazetta, Kelly Freas -- maintain a studio at their home. Why have you chosen this studio apart from your family?*

BODE: I selected this studio for many reasons. One of them is that when I'm away, I don't want to have to worry about being ripped off. I'm an extremely paranoid artist, and I don't want to be paranoid about my work, for it means so much to me. My whole life is here: all of my diaries for the last ten years. Later this year, I'm getting a safe deposit box for my diaries, which has some very important pieces of work that I've done.

BEAHM: *How important is reproduction to your work?*

BODE: Very important. I've always treated my work as if it should be reproduced more than once, because I spend so much time on the damned things. Other artists can draw circles around me in terms of craftsmanship, but their work isn't worked out as well.

BEAHM: *Do you get much fan mail or phone calls?*

BODE: Nope. I don't get very much. Nobody knows where I is...

BEAHM: *(Looking at the wording in the "Cardinal Construction" sequence from CAVALIER): I can't help but wonder if these words have been put there on purpose.*

BODE: Rome Steel Mills...Well, there is a Rome, New York, steel mill, and I put it down as "stole" rather than steel. "Magic Marker" -- it could be my son's name, Mark, or it could be named for a guy named Bruce Marker who just came back from Vietnam and is a big fan of mine. I have a lot of military fans because my work is military sales orientated.

BEAHM: *(Looking at the famous "Gook babies" piece) -- Who will be publishing this?*

BODE: Richard Corben will be using it for his FANTAGOR (*Corben didn't; it appeared, finally, as the back cover to JUNKWAFFEL #2, an underground comic*). Richard and I will be collaborating together. I'll send him a pencil drawing and he is going to airbrush it. I've wanted to do one with him for a long time. Corben is really a fantastic artist. I just can't explain how good Corben is. He does such hot stuff.

BEAHM: *(Looking at a stack of miscellaneous, prose manuscripts) -- Are these for any particular project?*

BODE: This is from my sky-diving days. I've made three parachute jumps and then I wrote about one of them. I wrote twenty-two pages and didn't need to illustrate it. It was quite an experience; something like falling down a cold, glass elevator shaft backwards. I learned that I was not cut out to be a parachutist -- it frightened the hell out of me!

BEAHM: *(Looking at a Belinda Bump cartoon) -- It seems odd that you would kill off such a key character in SUNPOT, then revive her for CAVALIER magazine.*

BODE: I didn't say she was bumped off. I just say that this is a pin-up of a girl named Belinda Bump who was originally killed off in a strip, SUNPOT. Though, you know, CAVALIER doesn't feel that way about it.

BEAHM: (*Vaughn is very concerned about the incongruity of labeling the CAVALIER strip with the word "Deadbone," since he'd gotten away from that anachronism and wanted to experiment with his three pages a month in an effort to explore the graphic possibilities of the strip.*)

BODE: I've been working toward this format, focusing on Deadbone Mountain, and I've talked with Jeff Jones and Berni Wrightson, and they think it's a good idea. The first page, see, could be with lizards and girls, the second with "Cobalt 60," the third with "The Yellow Hat," and for the following month, "Junkwaffel," "Moon Woods," and "Morning Frog," or some other unrelated series.

BEAHM: *Would you still call it "Deadbone Erotica?"*

BODE: I had thought about that. I assume I will. *(He shows me "Low Ass Orbit.")* Look at the color. Hmm, they washed me out here. See, I'm doing this, putting down "Bode Pictography Copyright" and from now on it appears on all my material

because it is pictography as far as I'm concerned.

BEAHM: *In short, you've got the corner on the market for your kind of pictography?*

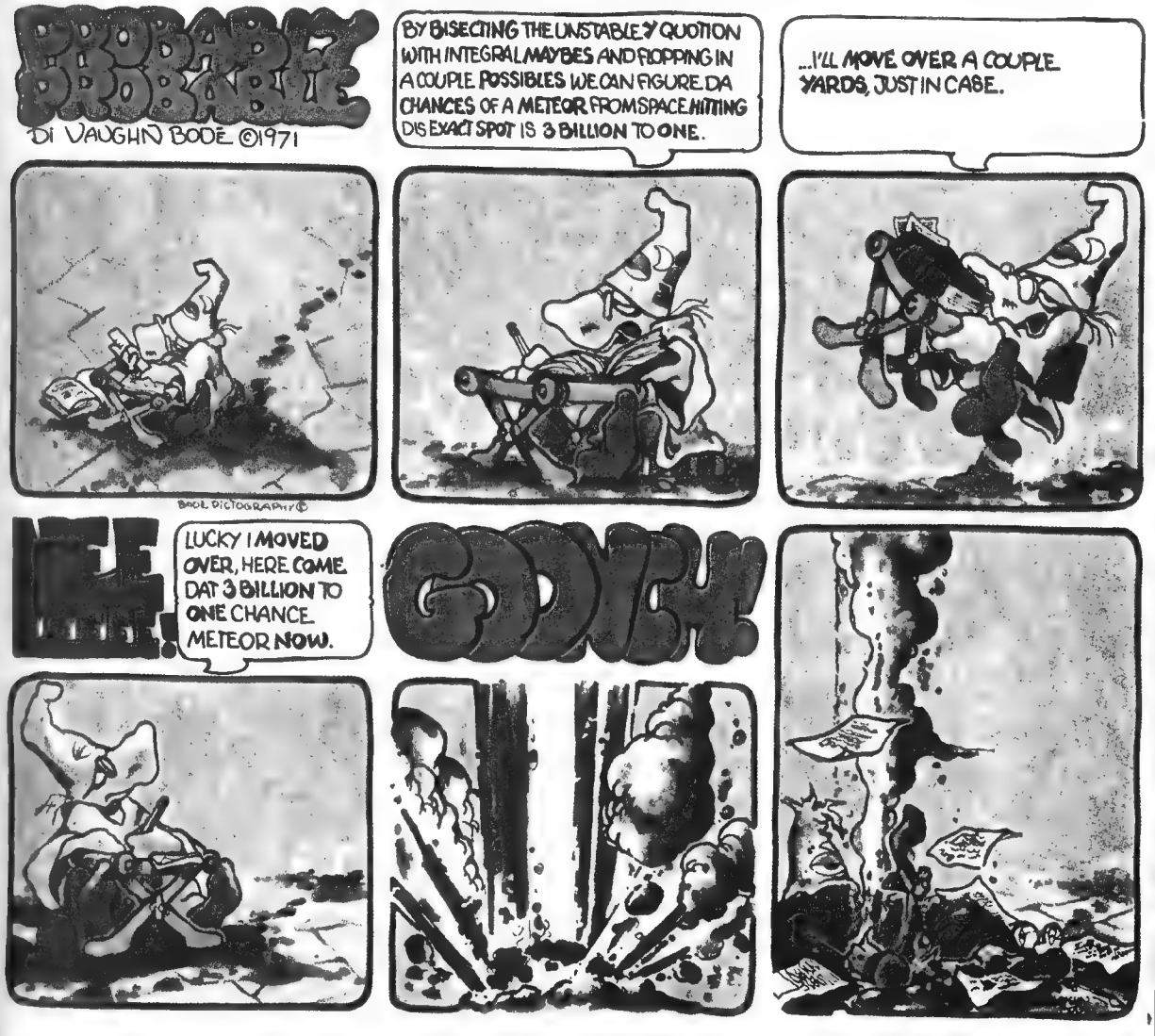
BODE: Unfortunately not. I have to get it patented before I can get that, which is why I've put this booklet together. *(He shows me a slim booklet, pages after pages of Pictography.)* You see, George, Pictography is one hell of a way to do cartoons. It works. You can see that many of the cartoon panels in CAVALIER would make fine little drawings when blown up. You could put them in booklets, calendars, portfolios, playing cards -- whatever you wished. The text doesn't interfere with the art at all.

BEAHM: *(Apparently, Vaughn is concerned about the Pictography in CAVALIER. The topic swerves back to the topic, despite my efforts.)*

BODE: I might have to keep the title "Deadbone Erotica," but the fact is, it wouldn't really take place there. I've dropped this whole bit about the mountain. I've never shown the mountain any longer. As to format, I've designed the Pictography so that each CAVALIER sequence is like a little motion picture, almost a still storyboard that in essence is a very short, animated vignette with the high points left in. *(He shows me "Body Boat" with the water lapping against the panels.)* BB Sams really digs the way I have the water coming up on the panels. It is as if you are looking through a glass sheet. It's something I've worked on for some time.

BEAHM: *Are there any favorite pages you've done recently?*

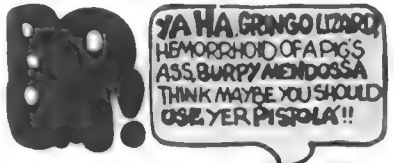
BODE: I did one called "Barker," which was really quite funny. Then I did "Cryo-Cold," a satire on the Cryo-Span people, which came off well. A lot of my stuff is satire, a satire on the human condition. *(Again, he shows me "Low Ass Orbit.")* This is rather topical of the whole space program, which has a low ass orbit. This one, "Body Boat," isn't topical at all and never will be. It

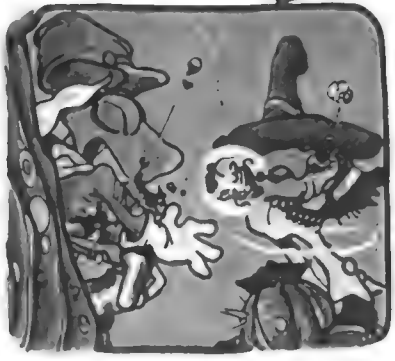

DI VAUGHN BODE ©1971
BY BISECTING THE UNSTABLE ? QUOTION WITH INTEGRAL MAYBES AND FLOPPING IN A COUPLE POSSIBLES WE CAN FIGURE DA CHANCES OF A METEOR FROM SPACE HITTING DIS EXACT SPOT IS 3 BILLION TO ONE.
...I'LL MOVE OVER A COUPLE YARDS, JUST IN CASE.
BODE PICTOGRAPHY©
LUCKY I MOVED OVER, HERE COME DAT 3 BILLION TO ONE CHANCE METEOR NOW.

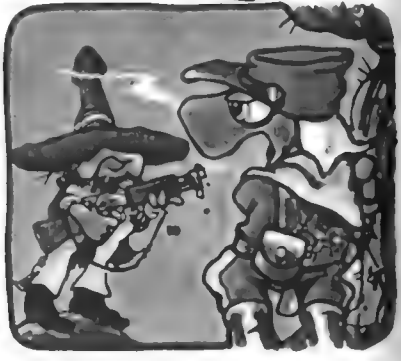
BARBARELLA

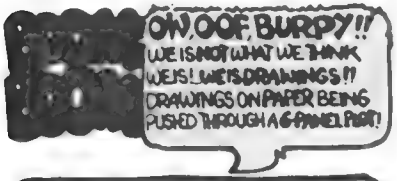
BARBARELLA IS A CRACKY HOLLOW SKIN OF ECHOED MEMORIES HUNG UP FOREVER DEEP DOWN IN THE DARK DANK CAVES OF MIND... IT IS A BILLION YEAR OLD FOSSIL OF STONED REALITIES...

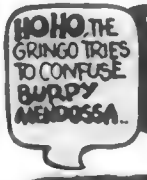
BURPY MENDOSSA by JAUGHN BODE ©1970

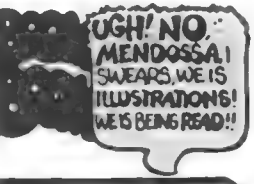


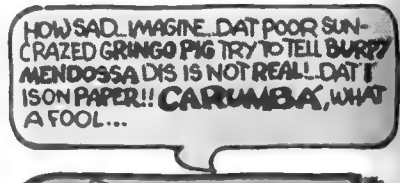


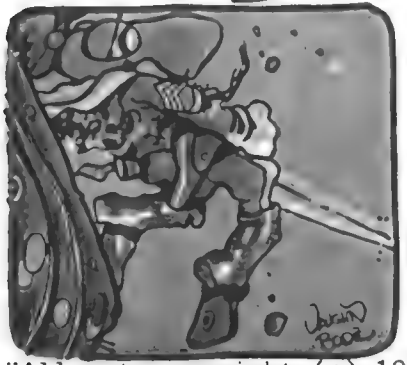









HOW SAD.. I MAGINE.. DAT POOR SUN-CRAZED GRINGO PIG TRY TO TELL BURPY MENDOSSA DIS IS NOT REAL!.. DAT IT IS ON PAPER!! CARUMBA, WHAT A FOOL...



"All art copyright (c) 1978 by Barbara Bode, and used with her permission."
©Copyright 1976 Northern Comfort Communications. All Rights Reserved.

is just a strange conversation between me and my brother. The girl may be Barbara, but I'm not sure. Do you think she looks like Barbara? *(I did.)*

BEAHM: *What about this sequence, with the lizard wizard about to be pulverized by an incoming meteorite?*

BODE: Well, that wasn't the "one billion and one" probability; the meteorite that hit him wasn't the one he was predicting. *(In the strip, "GUNCH!" the meteor smashes the poor unsuspecting lizard in the ground.)* There's nothing brutal about that, either. Oh, he's squashed, pulverized, and mutilated. In fact, this is one of the things that hamstrings me whenever I think about working for the above ground publishers. You saw what had happened in "Cobalt 60." Admittedly, it was an extreme

and has always been controversial. Richard Corben was influenced by it and he saw what I was trying to do: I was doing it to mount a platform on the problem of how to approach violence? What is violence? How do you show violence? You then recognize the fine point that violence can be shown by cuteness, too. You can show an idyllic cute scene--placid, peaceful, quiet--with the violent tensions contrasting with the cuteness. The character "Cobalt 60" and the "Radio Lopers" contrasted. The lopers were cute little Chinese characters and "Cobalt 60" wasn't cute at all.

BEAHM: *You mentioned in an interview with another fan editor that you were going to release different series to different artists. Care to elaborate?*

BODE: You misunderstand -- only if I am controlling the series. If I hire a guy to take over, that's different from having someone come in and say, "Hey, I draw just like Bode. Hire me." I had hoped at one time to give entire series to other artists, but then I changed my mind; I don't need to see my strips in other styles.

BEAHM: *Speaking of series, why did you decide to call your SWANK series, "Purple Pictography?"*

BODE: Pictography, obviously, because that is how I do it; and Purple because is is sexual -- purple passions, royal purple having an erotic connotation. And then there's Deadbone Erotica--ugh, what a handle! In fact, it's inaccurate. I'm almost denying that Deadbone Erotica is Deadbone Mountain; I wish I had more feedback on this. *(He shows me "Low Ass Orbit.")* Hey, did you notice the boats on this? Little tiny boats steaming around on the surface of the planet, and the boats came out in such detail; I was surprised. You can even see the little wakes. You can see them steaming around. The lizard and broad are pretty low, about 25 miles above the surface, which is a low ass orbit. They got up there by spaceship and were left, of course.

BEAHM: *Any particular story behind this strip, "Probably Probable?"*

BODE: I was terribly nervous about this particular strip and I didn't know if it would work out all right. The initials on the back of his hat are my father's initials. Any good artist, I think, puts a lot of himself in his work.

BEAHM: *I like the little word introductions to each CAVALIER sequence.*

BODE: Yes, listen to this: "Deadbone Erotica is the oily, fat dimple darling memory of a billion years ago. It is: Bells in the dead night, drolling, tolling to indifferent pigeons and ardent assassins..."

###

Below: The Bode hisself

Editor of the VAUGHN BODE INDEX, currently working on an index to Tim Kirk's artwork, KIRK'S WORKS, and on an index to Richard Corben, CORBEN'S WORLD, George Beahm plans more indexes and we suspect he draws his energy from an unholy, unnameable source.

twilight of the heroes

ART AND STORY BY RON WILBER '78
SPECIAL THANKS TO JIM VAN HISE

ANY RESEMBLANCE TO PERSONS OR CHARACTORS LIVING OR DEAD, IS PURELY INTENDED.

Someone is killing the Comics Code officials (not to mention a few stray super-heroes as well!) and thus far I have revealed how a cover-up of this began, hiding, until now, the true events of this case which occurred from 1955-1964. Clues have been revealed and last issue we saw a mysterious killer revealed to be an Octopus in a trench-coat!

IT REALLY HAPPENED!

DYA' HEAR - HEY WHAT IS THIS - WHAT ARE YOU?!!!

SSHREEEEEEK!

GANGWAY - A MONSTER!!!

WHAT'S THAT ON YOUR SHOULDER?

HUH?

IT LOOKS LIKE A TENTACLE...

WELL, WHAT DYA' KNOW- IT IS A TENTACLE!

HELP!! SOME MONSTER HAS ME!!!

IT'S NO MONSTER JUST A GIANT OCTOPUS, BUT I SUPPOSE YOU COULD CALL IT A -

I DON'T CARE WHAT YOU CALL IT, IT'S SUCKING THE BLOOD OUT OF MY BODY!!!

HELP!!!

HELP!!! ‡CHOKE‡ GASP!!!
I'M GOING TO HIT THIS SLIMY THING OKAY FLUSH?
GHAK! ‡CHOKE‡!! GASP!!! SPUTTER!!!!
NO COMMENT HUH?
SPLAT!
ZOOM!
MAYBE I PUT TOO MUCH FORCE IN THAT PUNCH?
IT DIDN'T HELP FLUSH MUCH, HE'S DONE FOR.
THIS IS TERRIBLE-
LOOK AT HOW MESSED UP MY COSTUME IS -
JUST TERRIBLE!
I'LL HAVE TO GO HOME AND CHANGE.
MEAN-WHILE
DO YOU BELIEVE THIS - LOOK AT THEM FOLLOW THAT SINGER!!!
YEAH, HE MUST HAVE SOME KIND OF APPEAL!
THEY SEEM TO HAVE FORGOTTEN WE'RE HERE.
ELVIS!
ELVIS!
ELVIS!
IF THEY EVEN KNOW WHO WE ARE.
I KNOW.
WHAT DO YOU WANT LITTLE GIR-AAAAG!!!
I KNOW WHO YOU ARE, YOU'RE THAT JERK WHO TRIED TO RUIN THE CONCERT!
KICK!
HA! HA! HA! - OH DEAR, I SHOULDN'T LAUGH AT YOUR BUDDY SHOULD I AQUAN-MAN?
THATS ALRIGHT, YOU'RE MY BUDDY TOO — I MIGHT SAY MY BOSOM BUDDY
OWWW! YOU KNOW, I HATE KIDS!
HAVE I MILKED ENOUGH HUMOR OUT OF WUNNER WOMANS BOSOM?

END OF PART III

I'M TURNING MY BACK ON THIS WHOLE SUPER-HERO BUSINESS, AND SO IS MY DOG. I THOUGHT THE TOPLESS WUNNER WOMAN SEGMENT WAS PRETTY TASTELESS AND THIS SEGMENT ISN'T MUCH BETTER. HOWEVER, JIM VAN HISE (WORLD FAMOUS FANZINE PUBLISHER - EDITOR) AND MYSELF, RONALD WILBER (BOY-WONDER COMIC ARTIST) HAVE OUR INTEGRITY AND HAVE DECIDED TO PRESENT THIS EPISODE EXACTLY AS THE OLD FILES RECORD IT. IF ANYONE IS OFFENDED I'M SORRY, BUT THE TRUTH MUST COME OUT.

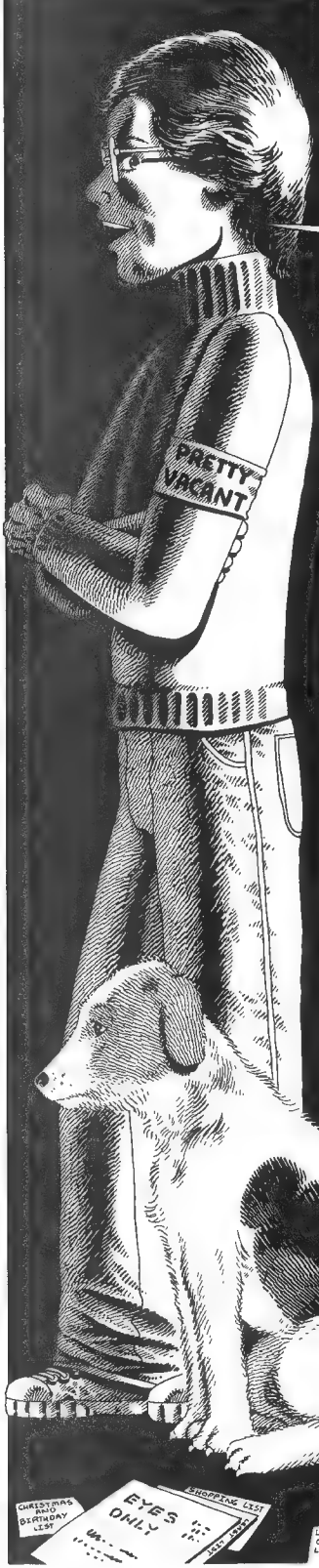
THE TIME IS THE EARLY 1960'S AND THE PLACE IS THE BAXTUH BUILDING WHERE THE SUPER-HEROES ARE THROWING A PARTY. YOU SEE, THERE HADN'T BEEN ANY MURDERS SINCE THE DEATHS OF THE SPHINX AND THE OCTOPUS KILLER, SO THE HEROES BELIEVED THE MURDERS HAD COME TO AN END. THE PARTY WAS A CELEBRATION OF THEIR VICTORY OVER THESE BIZARRE MONSTERS.

I SHOULD NOTE TOO, THAT ON HIS WAY TO THIS PARTY JLA MEMBER THE MARTIAN MANHANDLER WAS STRUCK AND KILLED BY A CAR. THE ATUM WAS KILLED IN THE SAME ACCIDENT - HE WAS IN THE MARTIAN MANHANDLERS POCKET. THIS APPARENTLY HAD NO CONNECTION TO THE OTHER KILLINGS, BUT IT'S INTERESTING THAT THE POLICE DISCOVERED THAT THE MARTIAN MANHANDLER WAS NEITHER FROM MARS OR GREEN. ACCORDING TO POLICE RECORDS HE WAS, "JUST A NUT WHO LIKED TO COLOR HIMSELF GREEN - ALL OVER." THE POLICE ALSO FOUND OUT THAT THE ATUM DID NOT HAVE THE POWER TO SHRINK HIS SIZE, HE WAS - AS THE REPORT STATES, "JUST NATURALLY SHORT."

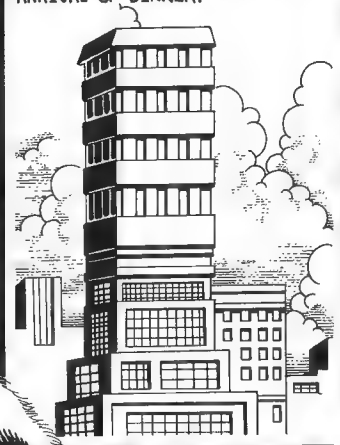
MOST OF THE HEROES AT THE PARTY WERE OF A NEW GROUP THAT CALLED THEMSELVES MARBLE SUPERHEROES, BUT OF COURSE A.C. IRRATIONAL HEROES WERE ALSO THERE. IN FACT, THERE WERE SO MANY DIFFERENT CHARACTERS IT WAS HARD NOT TO CONFUSE THAT LITTLE PIGGY WITH -

"THIS LITTLE PIGGY..."

ART AND STORY BY THAT CONNOISSEUR GOURMET
RONALD WILBER · 78
(THAT'S WILBER WITH AN 'ER' NOT A 'UR' FOLKS!!!)



INSIDE THE BAXTUH BUILDING THE MANY HEROES CALMLY AWAITED THE ARRIVAL OF DINNER.



ANYONE GOT A CAN-OPENER?
I'M NOT PARANOID, I JUST KNOW FOR A FACT THAT EVERYONE HERE HATES ME!
BOY- IS IT HOT IN HERE! I CAN'T TAKE IT TORSH.
I'M SUCH A LITTLE ANGEL.
VERILY, IF WE DOTH NOT EAT SOON MY STOMACH SHALL BE MIGHTY SORE!
THAT'S FUNNY ICEY-MAN, I'M JUST COMFORTABLE.
I SHOULD CALL AUNT MAE!
SOME LEMONADE SIR?
GOOD LORD NO! IT'S YELLOW!
THEY CALL ME THE BEASTIAL! SO, I HOP AROUND LIKE AN ANIMAL - DOES THAT MAKE ME BEASTIAL?
RECC BEER
WELL, HELLO KAP! WHAT DO YOU THINK ABOUT THE DEATHS OF THOSE MONSTERS?
YOU KNOW, IT WAS US A.C. HEROES WHO DID ALL THE WORK.
YOU MARBLE HEROES WERE WORTHLESS.
WHAT DO YOU THINK ABOUT THAT MY FRIEND?
URP!
MUMBLE - MUMBLE - PSSST — WHISPER — PSSST - PSST - WHISPER - MUMBLE...
HA! HA! HA! HA! — I CAN HARDLY BELIEVE THE CONSERVATIVE MR. READ RICHERDS WOULD EVER DO THAT!
HA! HA! IT'S TRUE...
HA! HA! HA!
LET ME TELL YOU — SEW AND HONK-GIRL- I DON'T CALL THE BEASTIAL - BEASTIAL- JUST BECAUSE OF HIS MUTANT ANIMAL POWERS.
OH REALLY... TELL US ALL ABOUT IT.

EVENTUALLY DINNER WAS BROUGHT IN, COVERED TO KEEP IT WARM OF COURSE.
JESUS, THIS THING IS HEAVY- WHATS IN HERE LEAD BARS?
I DUNNO - IT'S LIKE A DEAD WEIGHT.
BUT WHEN THE MAIN COURSE WAS UNCOVERED A SCENE OF SHOCK AND HORROR GREETED THE EYES OF THE MANY HEROES. WUNNER WOMAN LAY IN A CROUCHED POSITION, HER FLESH BROWNED TO A CRISP, AND IN HER MOUTH A JUICY RED APPLE! OBVIOUSLY THE MURDERS WERE NOT OVER YET.
OMIGAWD! HOW HORRIBLE, WHAT ARE WE GOING TO EAT NOW?!
THIS IS TERRIBLE WHERE'S THE GRAVY DON'T WE GET ANY GRAVY ?!!
WHAT IS IT, I CAN'T SEE?!
ARE WE HAVING BIRD? IF SO - I WANT A BREAST!
I WANT LIGHT MEAT NOT DARK MEAT!
LOOK AT HER - JUST LOOK AT HER AQUAN - MAN.
WHAT AN AWFUL WAY TO DIE, TO BE COOKED...
TO COOK THAT SOFT TENDER SENSUOUS FLESH!
DESPITE IT ALL SHE'S STILL BEAUTIFUL.
BEAUTIFUL?
YES - JUST LOOK AT HER, HER FULL SHAPELY BODY CRUELLY BOUND WITH ROPE, TOTALLY HELPLESS, AND YET TOTALLY FEMININE - TOTALLY EROTIC, HER COOKED FLESH STILL CRAVING TO BE TOUCHED - TO BE HELD- TO -
STOP IT! STOP IT!! YOU'RE MAKING ME CRAZY!!!
DO YOU KNOW WHERE AQUAN - MAN WENT ?
HE LEFT - HE WAS MUMBLING SOME- THING ABOUT TAKING A COLD SHOWER.
HMM... NOT A BAD IDEA.
BUMP!
WHY DON'T YOU WATCH WHERE YOU'RE GOING YOU UGLY GREEN MONSTER!
WHY YOU DON'T EVEN HAVE A DECENT COSTUME!
GRRRRR! HUK DON'T LIKE BLUE- HAIR!

HUK TEACH BLUE HAIR A LESSON!
YOU COULDN'T TEACH ME ANYTHING YOU STUPID MONSTER!!
GRRRRAG!!!
BAM!
HA! HA! HA! HA! IT'S IMPOSSIBLE FOR YOU TO HURT ME, I'M STUPORMAN!
WHY NOT TRY AGAIN UGLY- OR DIDJA HURT YOUR HANDY-WANDY?
YES, HUK TRY AGAIN, BUT THIS TIME HUK WILL HURT BLUE-HAIRED SUPER-EGO!
NOW THAT HURT.
BLAM!
SEVERAL SUPER-HEROES WENT TO FIND STUPORMAN. BUT IT WAS DEREDEVYL AND MARBLE GIRL WHO FOUND HIM, OR SHOULD I SAY HIS CORPSE. STUPORMANS EYES HAD BEEN PLUCKED OUT AND REPLACED WITH KRYPTONITE EYES FROM A RARE DOLL FROM THE PLANET KRYPTON.
TERRIBLE - TO RUIN A DOLL LIKE THAT.
DECLAN MAC MANUS' BIGGEST FAN!
DISGUSTING, IT MAKES ME FEEL SICK - I GET A REAL EMPTY FEELING IN THE PIT OF MY STOMACH.
YEAH I KNOW, I'M HUNGRY TOO, WHERE DO YOU WANT TO EAT?
I TELL YOU MARBLE GIRL, I'M KINDA IN THE MOOD FOR CHINESE FOOD.
WELL, I FEEL LIKE ITALIAN.
I'M PAYING THOUGH, AND I SAY CHINESE.
ITALIAN.
CHINESE.
ITALIAN.
CHINESE.
OKAY ITALIAN.
HEY! NO FAIR, YOU TRICKED ME!

END OF PART - IV

CONTINUED -

©1978

COMICS COMMENTARY

BY JAMES VAN HISE

Gary Trudeau and *DOONESBURY* are in the news again (as evidenced by the article I print elsewhere this issue). This time the articles finally concentrate on what he said and what he intended, rather than a flap over a few papers refusing to run a certain strip. It seems that even when he gets very controversial he still doesn't get dropped as often because, what's the point? Whenever an installment is dropped, it immediately becomes news and virtually every paper (including those who don't carry *DOONESBURY* at all) prints the strips in question along with a complete article about them. So trying to "protect" their readers by not carrying a certain installment accomplishes nothing. When *THE MIAMI HERALD* dropped the week in which Trudeau had the temerity to present a Gay character in a gentle, positive and non-sensationalistic way, *THE MIAMI NEWS* immediately printed those strips on their front page and the *HERALD* received so much flack that the entire editorial page in the following Sunday's paper was devoted to the *HERALD's* statement of position and reader response. It seems that the paper didn't feel that the comic page was the place for that sort of thing, that impressionable young children might see it. I can't help but think of the article by Frank Latimer in the last RBCC and how he would feel about being "protected" from seeing a Gay character presented in a positive, uplifting manner. And the Anita Bryant's of the world try to say that Gay's don't suffer from prejudice, but that's openning up a whole 'nother can of worms.

It seems that quality and originality have no place in comics today. Evidence the cancellation of Steve Ditko's SHADE THE CHANGING MAN. This was one of the most unique and interesting comics ever published, but D.C. didn't feel its sales were high enough. They even dropped the ninth issue from their roster even though it had been announced and it was all ready to go to press as the final issue of SHADE. What a dirty trick. Now we'll get Shade as a back-up strip somewhere which won't allow Ditko the story development room he requires. How often are we treated to quality book-length Ditko anymore? Charlton pays very little so his work for them is very basic. Competent, but uninspired since the pages rates are less for pencils, inks and lettering than any other company pays for pencils alone. Ditko deserves better.

The Hawkman/Adam Strange revival team-up in SHOWCASE was the most eagerly awaited event in recent months. Perhaps that is what added to the bitterness of my disappointment in what could have been a top-notch effort. The main fault lies in Jack Harris who tried to update the characters of Hawkman and Adam by having them bitch at each other at the drop of a hat. It was totally out of character for each of them and looked very, very forced. I haven't seen Adam Strange written this badly since a very botched job done by Denny O'Neil (one of his very earliest comic book stories) in STRANGE ADVENTURES #222 in which Adam Strange shakes his fist and shouts, "Nuts! Let's wipe 'em out!" At least that one had excellent art by Kane and Anderson. The art by Milgrom and Anderson suffers a little from loose inks by Anderson but a lot more of the suffering is due to Milgrom displaying a distinct lack of good layout and composition. He always seems to pick the wrong angle and his panels end up looking awkward or cluttered. They don't tell the story the way they should. Apparently he didn't learn anything from his association with Jim Starlin. Plus, the story just wasn't that interesting. It was a device to bring together nearly all of Adam Strange's old enemies, but it wasn't done in an entertaining manner. It was just plain dull. Maybe I was supposed to get nostalgic over all of this. I fully expected to, but the strength of Adam Strange is not clouded by mists of nostalgia. They are very real strengths which make his old stories worth reprinting and just as enjoyable today as they were fifteen years ago. Jack Harris couldn't come up with a good story and instead substituted so many villains they were tripping over each other. He then tried to add realistic characterizations to Hawkman and company but didn't know how to do it with subtlety. Instead of having character's tensions gradually build and grow, he just threw them around with no rhyme or reason, like so much confetti. It's little wonder he had difficulties. At a time when even Marvel seems to have forgotten (for the most part) how to have realistic characterizations, it's little wonder D.C. has so much trouble imitating them.

I know that in writing there are only supposed to be a certain number of original plots with everything else being just variations of them, but I really thought that there were enough around that Stan Lee wouldn't have to swipe from himself. I'm speaking of the latest story in the Spider-Man newspaper strip. You see, it concerns Spidey being led to believe that he's going mad because villains will appear and just as suddenly disappear. He's led to a psychiatrist who tries to convince him to unmask and reveal his identity to them. Sound familiar? It should as it's also the plot of SPIDER-MAN #24 from May, 1965! The retread of this plot has Dr. Doom as the villain instead of Mysterio, and the psychiatrist is a woman (actually one of Doom's robots) instead of the villain hisself. Sigh. That tends to throw the whole story out the window because the inner logic fails. Spider-Man wouldn't be fooled by the same intricate plot twice. Why Lee even swiped the scene where Spidey enters the shrink's office and finds all the furniture upside down! It's not just coincidence folks. Lee ripped himself off and just redressed it a little just the way the old Superman sunday strip in the sixties would be just another version of a story which had just appeared or was just about to appear in a comic. Up until this the strip had been pretty good but it always gave me the impression that this Spider-Man doesn't really know the Spidey who frolics through all the different titles Marvel has him sandwiched into.

PRESENTING:
"The Brain Bats Of Venus" by Basil Wolverton from MR. MYSTERY #7 - a classic reprint special!

THE BRAIN-BATS OF VENUS

THERE ARE SOME PLANETS ON WHICH MAN SHOULD NEVER SET FOOT! TWO EARTHMEN FOUND THAT OUT --- TOO LATE!

B.W.

YOUR SPACESHIP IS OUT OF CONTROL OVER VENUS, ROD CRENSHAW! WITHIN A FEW MINUTES YOU AND YOUR PILOT-PARTNER, REESE BITNER, WILL PROBABLY BE DEAD ON THE UNCHARTED PLANET YOU HAVE COME TO EXPLORE!

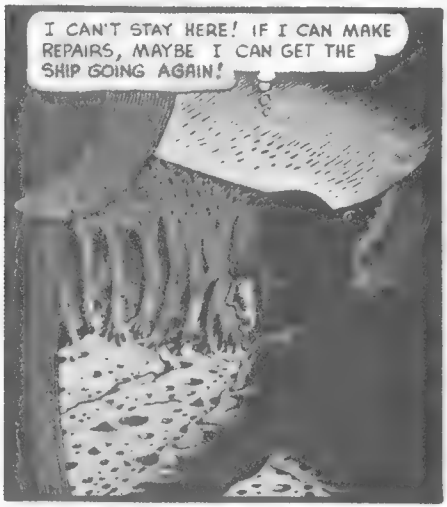
A METEOR MUST HAVE HIT THE RUDDER! SHE WON'T SWING AROUND!

IF IT DOESN'T TURN PRETTY QUICK, THEN THIS IS IT, ROD!

THE SHIP SCREAMS DOWN THRU THE THICK CLOUDS, AND RAMS INTO THE MYSTERIOUS VENUSIAN JUNGLE!...

YOU COME OUT OF YOUR UNCONSCIOUSNESS. ALL IS DEATHLY STILL! BUT DEATH HASN'T CAUGHT UP WITH YOU, CRENSHAW,---NOT YET! YOU STARE OUTSIDE....

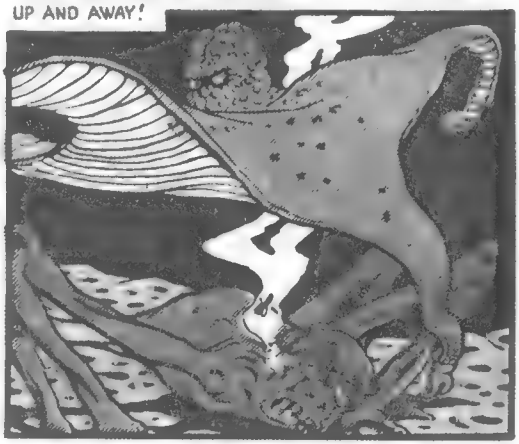
THEN YOU LOOK DOWN,--AND YOU REALIZE THAT YOUR PARTNER IS PAST HEARING YOUR REMARKS!...

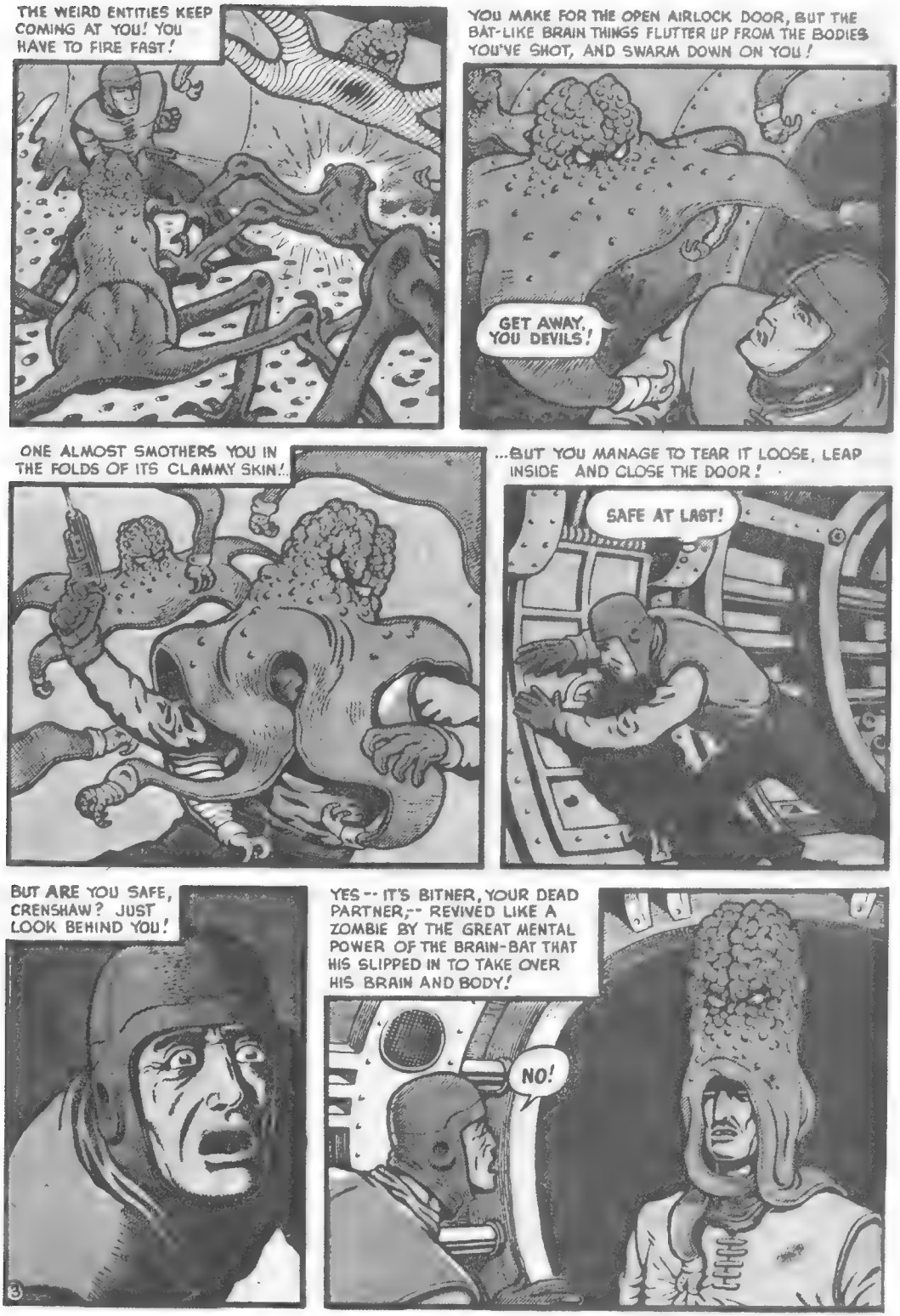


YOU VENTURE OUTSIDE AND FIND THE CRAFT HASN'T SERIOUSLY BEEN DAMAGED IN THE CRASH LANDING. AS YOU SET ABOUT REPAIRING THE FAULTY RUDDER THAT BROUGHT YOU DOWN, YOU DON'T NOTICE THAT YOU ARE BEING WATCHED!....

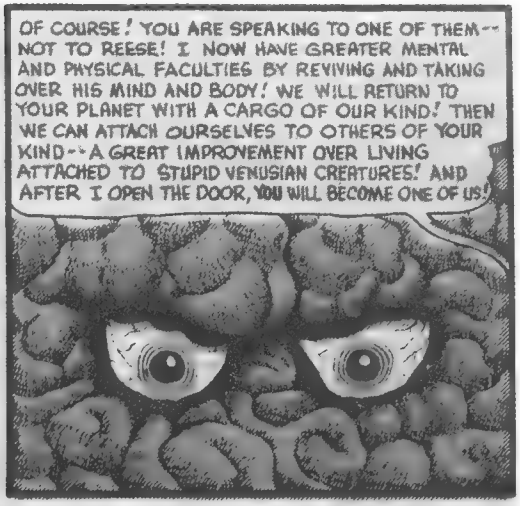
AS YOU FINISH YOUR JOB, STRANGE CREATURES CLOSE IN ON YOU!

YOU SHOOT THE NEAREST ONE! ITS UPPER PAIR OF EYES, SET IN A LUMP THAT RESEMBLES A BRAIN, DETACHES ITSELF FROM THE MAIN BODY AND FLAPS UP AND AWAY!




THE WEIRD ENTITIES KEEP COMING AT YOU! YOU HAVE TO FIRE FAST!
YOU MAKE FOR THE OPEN AIRLOCK DOOR, BUT THE BAT-LIKE BRAIN THINGS FLUTTER UP FROM THE BODIES YOU'VE SHOT, AND SWARM DOWN ON YOU!
GET AWAY, YOU DEVILS!
ONE ALMOST SMOTHERS YOU IN THE FOLDS OF ITS CLAMMY SKIN!
...BUT YOU MANAGE TO TEAR IT LOOSE, LEAP INSIDE AND CLOSE THE DOOR!
SAFE AT LAST!
BUT ARE YOU SAFE, CRENSHAW? JUST LOOK BEHIND YOU!
YES -- IT'S BITNER, YOUR DEAD PARTNER,-- REVIVED LIKE A ZOMBIE BY THE GREAT MENTAL POWER OF THE BRAIN-BAT THAT HIS SLIPPED IN TO TAKE OVER HIS BRAIN AND BODY!
NO!

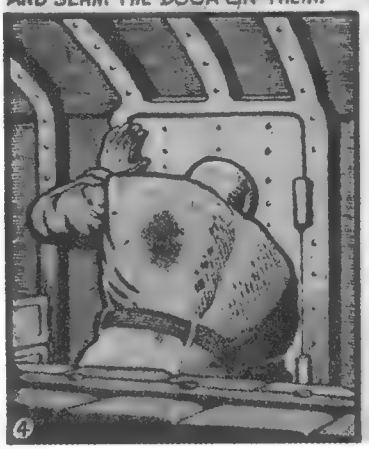
YOU HARDLY RECOGNIZE THE EERIE VOICE THAT COMES FROM BITNER'S DEATH-COLD LIPS!...


OF COURSE! YOU ARE SPEAKING TO ONE OF THEM-- NOT TO REESE! I NOW HAVE GREATER MENTAL AND PHYSICAL FACULTIES BY REVIVING AND TAKING OVER HIS MIND AND BODY! WE WILL RETURN TO YOUR PLANET WITH A CARGO OF OUR KIND! THEN WE CAN ATTACH OURSELVES TO OTHERS OF YOUR KIND--A GREAT IMPROVEMENT OVER LIVING ATTACHED TO STUPID VENUSIAN CREATURES! AND AFTER I OPEN THE DOOR, YOU WILL BECOME ONE OF US!

YOU WATCH IN HORROR AS THE BRAIN-BATS FLAP INSIDE!....

IN THE CONFUSION YOU DIVE FOR THE GUN YOU'VE DROPPED ON THE FLOOR --THEN RACE TO THE SHIP'S STERN! THE BRAIN-BATS PURSUE YOU! BITNER IS AFRAID TO FIRE LEST HE HIT THE BRAIN-BATS.....

YOU BEAT THEM OFF, LEAP INSIDE A FOOD STORAGE COMPARTMENT AND SLAM THE DOOR ON THEM!



THAT WAS A STUPID MOVE, CRENSHAW! YOU'LL DIE IN THERE! THEN I'LL TEAR THIS DOOR DOWN, AND ONE OF US WILL TAKE OVER YOUR BODY! IT WOULD BE BETTER FOR YOU TO COME OUT NOW AND JOIN US!

SOON YOU HEAR AND FEEL THE ROAR OF ROCKETS! YOU BRACE YOURSELF FOR THE TAKE-OFF SHOCK!

WE'RE BLASTING FREE!

BITNER IS AT THE CONTROLS NOW! THIS COULD BE MY CHANCE TO OPEN THE DOOR A CRACK AND START MOWING DOWN THOSE DEVILS!

IT WON'T BUDGE! THAT MEANS HE'S BARRED THE DOOR ON THE OUTSIDE!

TRAPPED! AND IT'LL BE DAYS BEFORE WE GET BACK TO EARTH! I'VE **GOT** TO HOLD OUT--OR **ELSE**!

THE HOURS AND DAYS DRAG MISERABLY ON AS THE SHIP STREAKS BACK TO EARTH WITH ITS DIABOLIC CARGO...

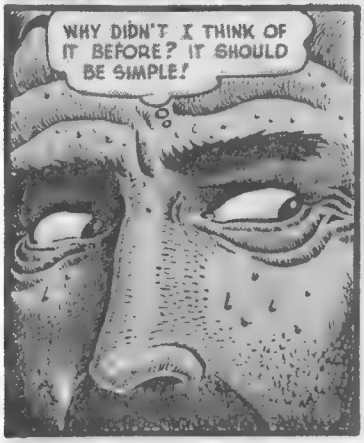
MEANWHILE, THERE'S PLENTY TO EAT IN THE FOOD TINS-- ***BUT NO WATER!***

I-I CAN'T HOLD ON--MUCH LONGER--- WITHOUT-- WATER---

IT HASN'T OCCURRED TO YOU UNTIL THAT MOMENT THAT ONE OF THOSE CONDUITS RIGGED ALONG THE WALL CARRIES WATER! FEVERISHLY YOU BLAST AT IT WITH YOUR GUN....

FINALLY IT SPRINGS A LEAK, AND YOU GULP THE TINY STREAM OF PRECIOUS LIQUID!

MENTALLY AND PHYSICALLY REFRESHED, YOU SUDDENLY REALIZE THAT THERE IS A WAY TO THWART THE BRAIN-BATS!

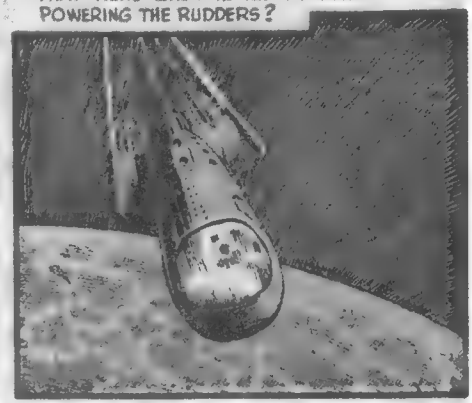


YOU ARE SO WEAKENED FROM YOUR SEASON WITHOUT WATER THAT YOU FALL ASLEEP. WHEN YOU WAKE UP, YOU SEE THRU THE LITTLE PORTHOLE THAT THE SHIP IS ENTERING EARTH'S ATMOSPHERE SHELL!....

HURRIEDLY YOU TRAIN YOUR GUN ON THE OTHER CONDUIT LINE....

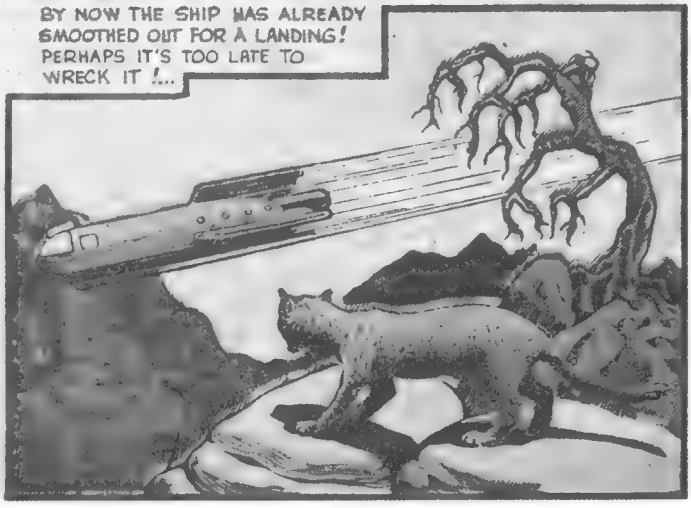
BUT PERHAPS IT ISN'T AS SIMPLE AS YOU THOUGHT. THE GUN FUEL IS RUNNING LOW, AND THE FLAME BITES VERY SLOWLY INTO THE HEAVY PIPE....

YOU LOOK OUT TO SEE THAT EARTH'S SURFACE IS ONLY ABOUT 200 MILES AWAY! IS THERE ENOUGH TIME LEFT TO CUT THAT CONDUIT AND THE ELECTRIC LINE INSIDE IT THAT RUNS BACK TO THE MOTORS POWERING THE RUDDERS?



LITTLE BY LITTLE THE WANING GUN FLAME MELTS THE PIPE -- THEN BORES INTO THE CABLE, AND--

BY NOW THE SHIP HAS ALREADY SMOOTHED OUT FOR A LANDING! PERHAPS IT'S TOO LATE TO WRECK IT !...



NEXT INSTANT YOU FEEL A SICKENING SIDESLIP! THEN--

CRASH!

OBLIVIOUS TO YOUR CUTS AND BRUISES, YOU SCRAMBLE THRU YOUR BROKEN PORTHOLE AND CRAWL AS SWIFTLY AS YOU CAN AWAY FROM THE CRAFT!

YOU TURN TO SEE FLAMES BELCHING FROM IT! THIS, YOU THINK TRIUMPHANTLY, IS THE FIERY COFFIN OF THE BRAINBATS! BUT-- TO YOUR HORROR-- YOU SEE THE SHIP'S DOOR OPEN! OUT COMES BITNER, FOLLOWED BY THE FLAPPING BRAIN-BATS!

THEY SURVIVED!

THEY COME TOWARD YOU! YOU LIE AS THOUGH COLLAPSED--THEN WHIP UP YOUR GUN, AND WITH PRACTICALLY THE LAST GOOD SPURT OF FLAME LEFT IN IT, BLAST THE BRAIN-BAT ATOP BITNER'S HEAD!...

AT ALMOST THE SAME MOMENT THE SHIP EXPLODES!

BOOM!

WHEN YOUR SENSES BEGIN TO CLEAR, YOU SOMEHOW FIND YOURSELF HOPING THAT SOME OF THE BRAIN-BATS ESCAPED THE EXPLOSION!...

I SHOULDN'T HAVE TRIED TO DESTROY THEM! I MUST HAVE BEEN OUT OF MY MIND!

THEN COMES THE REALIZATION THAT YOU, ROD CRENSHAW, DIED IN THE BLAST--AND THAT THE THOUGHTS NOW COURSING THRU YOUR REVIVED BRAIN ARE THOSE OF A BRAIN-BAT THAT ESCAPED THE BLAST TO MAKE OF YOU --A ZOMBIE!

THE END

Don Rosa's COVER GALLERY

I've always derived a cheap thrill out of seeing nice comic-cover reproductions, and since my sole motivation for doing all this silly stuff I do is simply to share my pleasures with you, I decided to try out yet another feature idea for *RBCC*.

In this cover gallery each issue I'll try to dig into my "archives" and select a stack of comics to illustrate a certain theme -- or just a series or title from some obscure publisher. . . Anything that might be interesting to look at.

Recently I've done "U.F.O." comic covers and Stevie Ditko covers. . . This issue I've selected some of the most HORRIBLE comic covers of all time! Gah!

First of all, even though you may be familiar with these, I can't leave out a few E.C.'s! As you can see, these are Educational Comics which describe to the reader what it's like to be decapitated, hung, have your brains blown out, be one of the living dead, or (my favorite) be struck by a bolt of lightning.

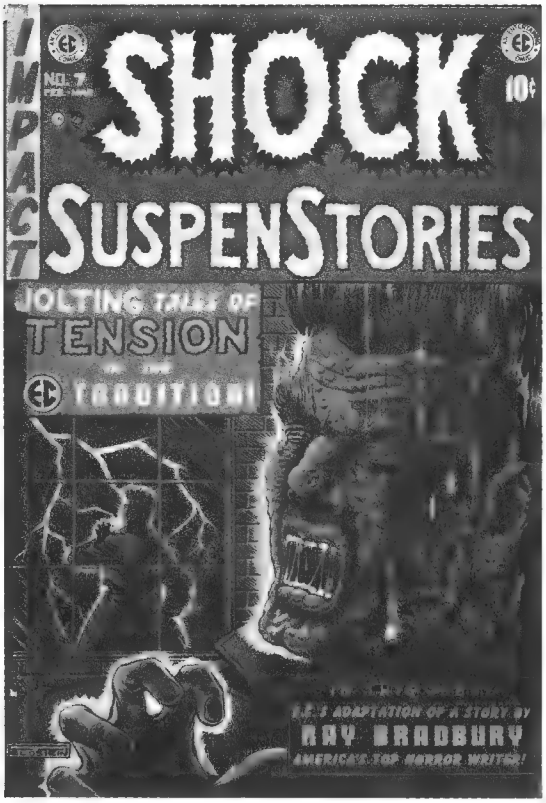
Aragon comics was another company which featured some choice covers. In these rather clinical scenes we see some delicate eye and brain surgery, as well as a fellow with a rare heart condition; but note that fourth cover, and how fascinated the chap is at the odd anatomical structure on those ants.

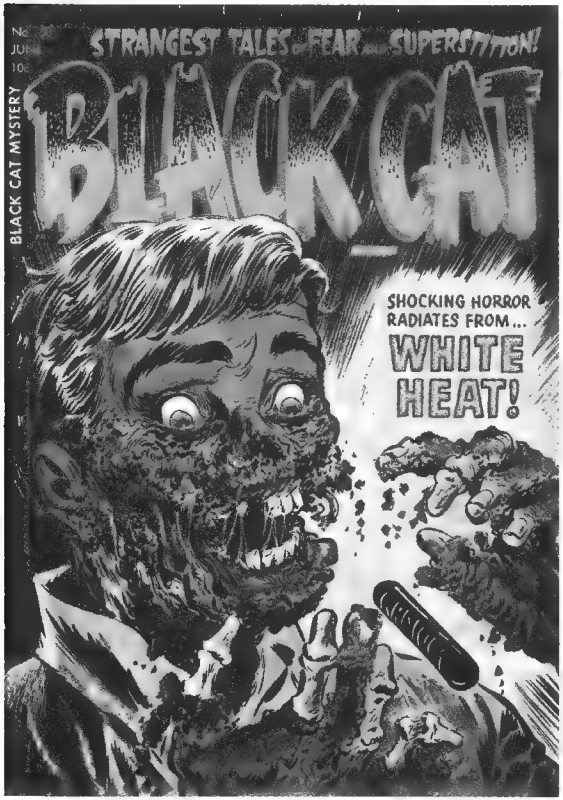
Harvey had some nice covers as you can see by the trio shown. I only wish we could reproduce them in full color. . . Harvey had gorgeous color printing.

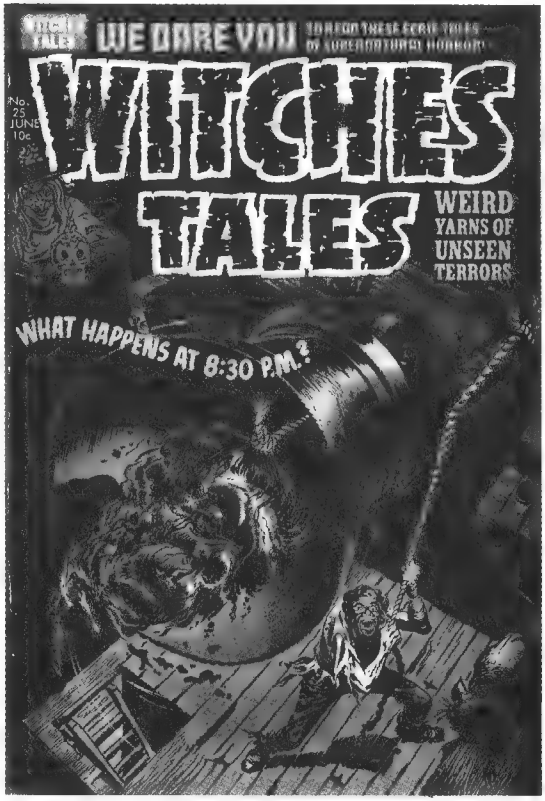
The Ziff Davis "Weird Thrillers" does not represent a door-to-door solicitor delivering an ad for "Miles' 2nd Hand Store'. . . That was rubberstamped at some later date. (Would be a dandy sales gimmick, though).

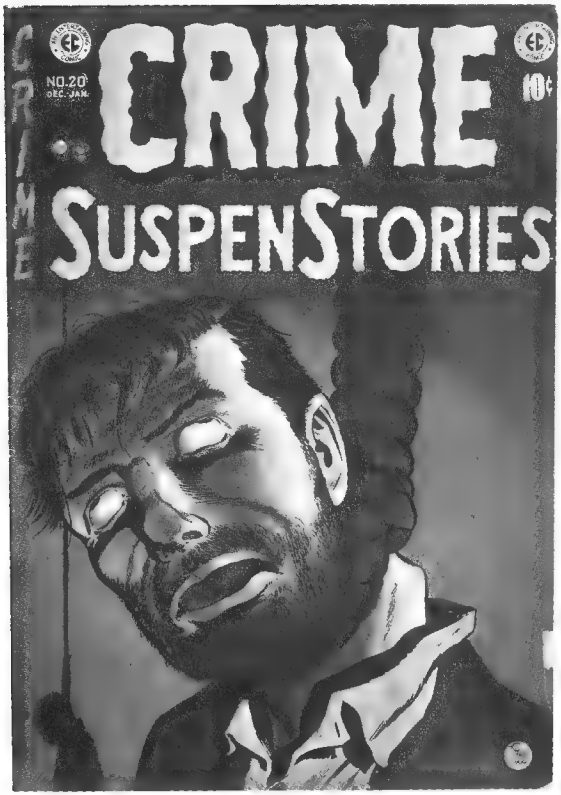
"Graphic" is the word for the scene on comic media's "Horrific" issue. Fortunately this victim only suffered a flesh wound from the bullet (in the flesh on his forehead and the flesh on the back of his head).

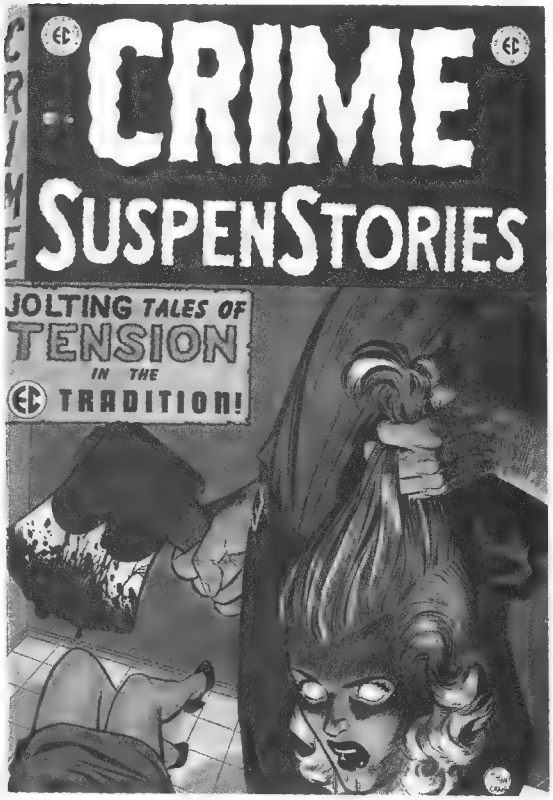
And I conclude this gallery with one of the most Relentlessly Horrible comics ever published.

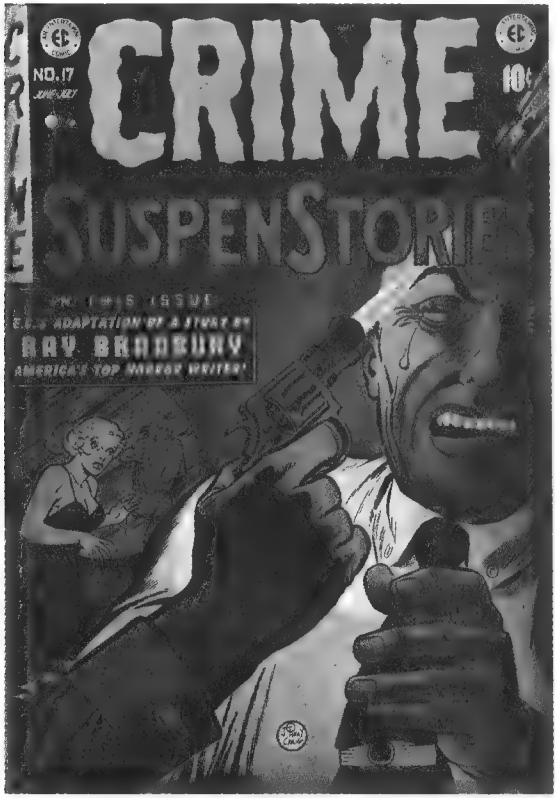


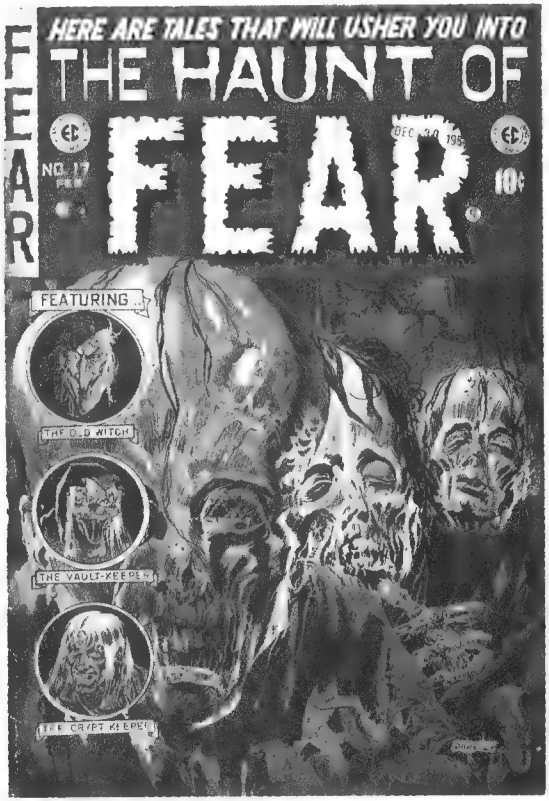




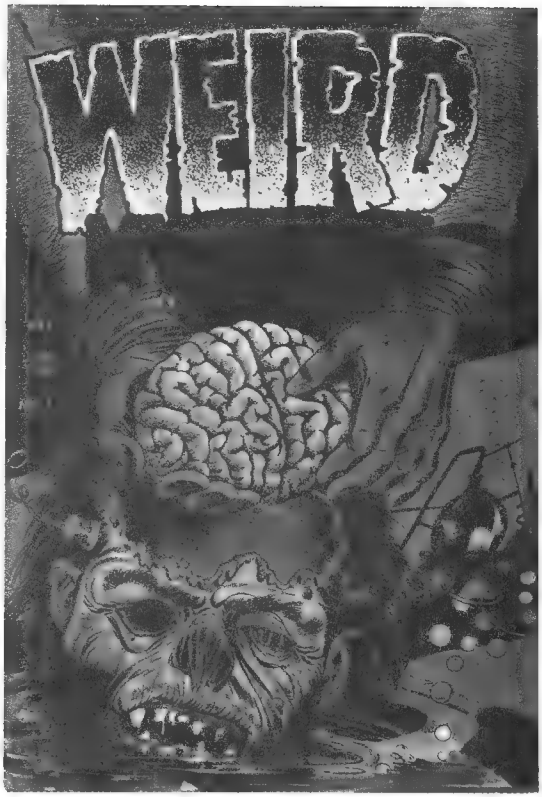

CRIME
NO.20
DEC.-JAN.
CRIME
SUSPENSTORIES
10¢

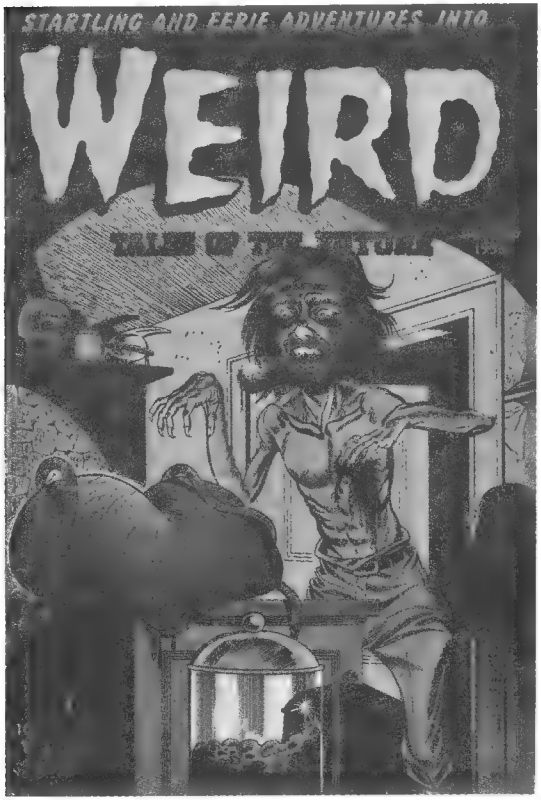

CRIME
CRIME
SUSPENSTORIES
JOLTING TALES OF
TENSION
IN THE
TRADITION!

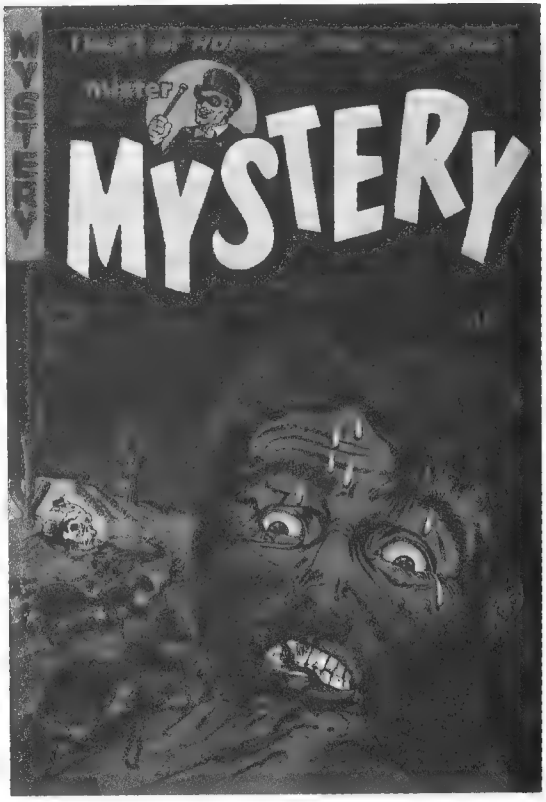

CRIME
NO.17
CRIME
SUSPENSTORIES
IN THIS ISSUE
E.C.'s ADAPTATION OF A STORY BY
RAY BRADBURY
AMERICA'S TOP HORROR WRITER!
10¢

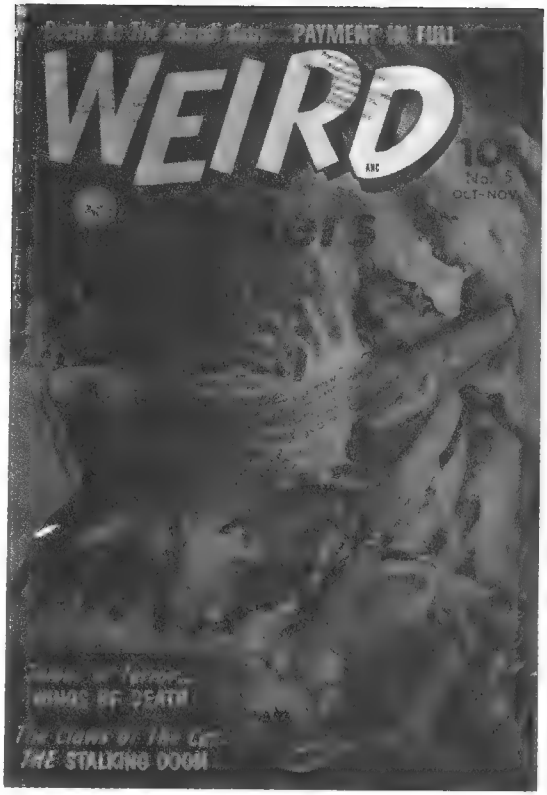

HERE ARE TALES THAT WILL USHER YOU INTO
THE HAUNT OF
FEAR
FEAR
NO.17
10¢
FEATURING
THE O.D WITCH
THE VAULT-KEEPER
THE CRYPT KEEPER

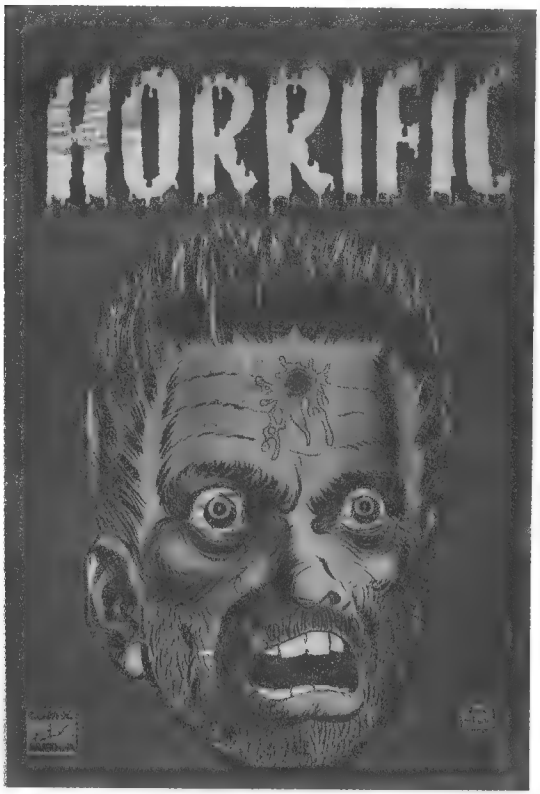
MYSTERY
TALES OF HORROR AND SUSPENSE!

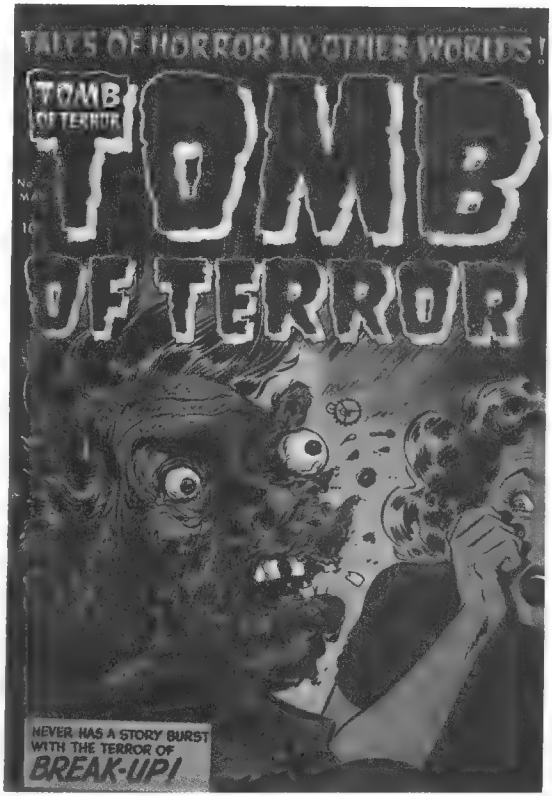

WEIRD


STARTLING AND EERIE ADVENTURES INTO
WEIRD


MYSTERY
MYSTERY


PAYMENT IN FULL
WEIRD
10¢
OCT-NOV
THE STALKING DOOM

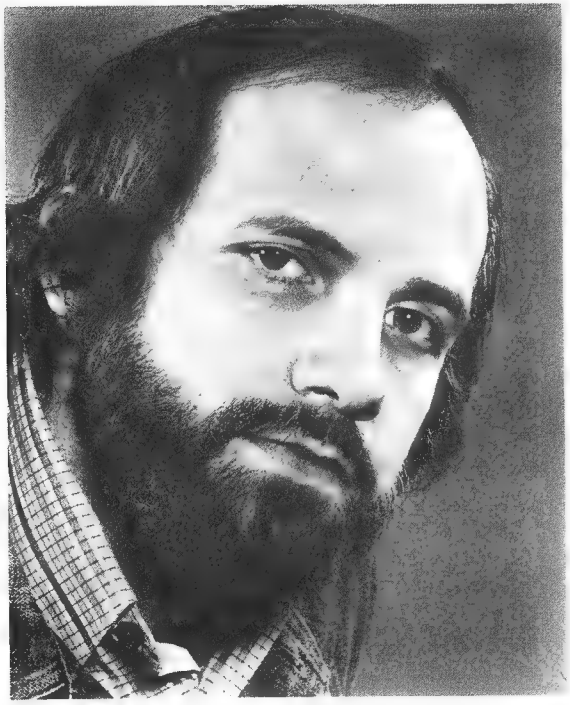

HORRIFIC


TALES OF HORROR IN OTHER WORLDS!
TOMB OF TERROR
TOMB OF TERROR
NEVER HAS A STORY BURST WITH THE TERROR OF
BREAK-UP!

SUPERMAN
DC
APPROVED BY THE COMICS CODE AUTHORITY
THE
GEEK
OCT
NO. 1
12
HERE IS THE REAL-LIFE SCENE OF THE DANGERS IN HIPPIE-LAND!

THE HORRORS OF BRIAN DePALMA

BY **MARK BURBEY**



Brian DePalma, a director of blossoming genius, and whose film credits include *GREETINGS*, *HI MOM! GET TO KNOW YOUR RABBIT*, *SISTERS*, *PHANTOM OF THE PARASIDE*, *OBSESSION*, *CARRIE*, and most recently, *THE FURY*, seems to have directed himself into the very small circle of Hitchcockian youngsters. The only other director who anyone is willing to admit is accompanying DePalma in that circle is Steven Spielburg, due primarily to his treatment of *JAWS*.

The four films in which DePalm most blatantly reveals himself as a second generation Hitchcock are *SISTERS*, *OBSESSION*, *CARRIE*, and *THE FURY*. These later films show a much greater concern with plot and construction as opposed to his earlier ones, which DePalma himself describes as "little pastiches that were basically just a whole bunch of short scenes tied together.

The first of his new direction films was *SISTERS*, made in 1973. Though good, it is not at all as refined as the three films that were to follow. Like Hitchcock's *PSYCHO*, *SISTERS* deals with a twisted split personality. Its plot, a truly meaty one, adapted from an original story by DePalma, is concerned with a French-Canadian girl named Danielle Breton (portrayed in a Genevieve Bujold/Clauding Longet-type fashion by Margot Kidder). Danielle and her sister, Dominique, were born as Siamese twins. When they are surgically separated, Danielle lives, while Dominique dies. Danielle then turns schizophrenic and psychopathic in a cerebral struggle to keep her alter-ego alive, a transformation that results in two bloody and violent murders.

Though the story and its characters are Hitchcockian in nature, *SISTERS* is by no means comparable to even fair Hitchcock, (excluding such films as *TOPAZ*, which is bad Hitchcock). There were too many factors working against DePalma; bad casting, confusion within the story, and a damagingly low budget. Bernard Herrmann's incredible score aided in fortifying the Hitchcockian atmosphere DePalma was successful in simulating, but other necessary ingredients are missing.

The cast, with the exception of two or three players, is made up entirely of unknowns of dubious ability. With Hitchcock, we were given the incredible talents of actors like Anthony Perkins, James Stewart, Cary Grant, Janet Leigh, Tippi Hedren, and Barbara Bel Geddes. Unfortunately, we are not granted such a luxury with *SISTERS*.

The low budget (a seemingly incurable ill with American International, who released the picture) made the entire film look like a grade C horror flick, and only certain scenes in DePalma's direction seem able to overcome this handicap.

Fortunately, points of confusion within the story are few, but one finds them easier to spot with a second viewing.

The best that can be said about *SISTERS* is that nearly every scene has a purpose. Every scene leads smoothly to the next. Most every spoken word progresses the story. Regrettably though, there are slip-ups along the way that make for strange continuity.

The first of these slip-ups follows the first murder. The murder is set up thusly: A man named Phillip Woode, whom Danielle meets on a game show, comes home with her and spends the night. The following morning, Danielle is seen in the bathroom taking two red pills and placing the remaining two on the edge of the sink. (We later learn, or assume rather, that these pills keep her psychotic personality at bay).

Then, while Woode continues to sleep on the fold-away bed in the living room, Danielle steps into the bedroom and walks into an arguement with her sister, Dominique, who we don't see. In the meantime, Woode gets out of bed and goes into the bathroom to dress. Accidentally, he unwittingly causes the two red pills Danielle put on the sink to slide down the drain.

As Woode dresses, Danielle leaves the bedroom in tears and joins him in the bathroom. He asks her what is wrong and she tells him that it is their birthday, and that her sister sometimes gets crazy, and is ruining the day. Danielle then discovers her pills are gone and asks Woode to run down to the drug store to have the prescription refilled.

After Woode leaves, Danielle becomes ill and passes out on the bathroom floor. Woode gets the pills, and on his way back to the apartment he buys a surprise birthday cake for Danielle and her sister.

Upon returning, Woode finds who he thinks is Danielle back on the fold-away bed resting. He steps into the kitchen, removes the cake from the box, picks up a large butcher knife (which is part of the cutlery set Danielle won on the game show) to cut the cake with, and carries everything out to the living room. As Woode sets the cake down next to Danielle's head, she takes the knife

from his hand as though she intends to cut the cake. But instead, she violently stabs him to death.

At this point, we see that the girl is not Danielle, but apparently her sister, Dominique. The hair is scraggly, her face is different and oddly twisted, and she seems to be having some form of mild fit. As Woode crawls toward the front door, Dominique gets off the bed and repeatedly stabs him in the back. This time the figure of the female is seen as a shadow, and when Dominique is finished stabbing Woode, her shadow leaves the screen as though she is running off into another room. Woode then crawls toward the nearest window.

Okay, that's the murder. With a second viewing of the film, two things are immediately confusing as the film continues.

First, after the murder, we see Danielle still lying on the bathroom floor, exactly as she was when Woode went to pick up the pills. She's in exactly the same position, her hair is nicely combed, etcetera. But in relation to what we ultimately learn has happened, which is that Danielle is actually the murderer, this is wrong. It leads the audience to believe that Dominique is the killer, which is what DePalma intended, but it should have been done differently. In *PSYCHO*, Hitchcock does a much better job of convincing the viewer that Norman Bates' mother is the murderer. Norman is not seen in one particular room in one particular position before and after the murders. He is merely elsewhere.

The second foul-up involves the only witness to Woode's murder; a young girl named Grace Collier (played by Jennifer Salt), the author of a radical column in a small local newspaper, has an apartment opposite Danielle's. Following the knifing, she sees Woode clawing a corner window in Danielle's apartment with bloodied hands (shades of *REAR WINDOW*).

Ms. Collier telephones the police, and when they arrive, she tells them about the murder. She describes the killer as female, with black scraggly hair, a twisted face, and in the throes of some kind of fit. Her description is correct, but there is no way she could have seen all this from her apartment. In one scene, we are looking at Woode clawing the window from Ms. Collier's vantage point, and Woode is all we can see. It is not possible to see into Danielle's apartment.

After that, the film continues with only minor gaps in the continuity. Finding no evidence of a murder in Danielle's apartment, the police close the case almost as fast as they opened it. Ms. Collier then sets out to solve the murder herself. She talks her paper into agreeing to buy the story from her once it's finished, but they insist on hiring a private detective to assist her (played by Charles Durning, who has a sizable role in *THE FURY*). After a short time, the detective deduces that Woode's body is hidden in Danielle's fold-away bed, which it is. A moving van takes the couch from the apartment and the detective follows it. Ms. Collier stays behind in San Francisco.

The detective tells Ms. Collier to stay at her apartment and wait for him to call, but instead, she goes out and does some snooping of her own. As a result, she ends up getting into trouble. For reasons at first vague, Danielle's ex-husband, Emil (who is also the surgeon who separated her from Dominique, and who helped conceal Woode's murder) takes Danielle to a mental hospital where he seems to be in charge. Ms. Collier follows them there, and spying on them from outside, she sees Emil give Danielle an injection that renders her unconscious. Ms. Collier then enters the hospital herself to make a phone call. Emil finds her and convinces hospital employees that she is a new patient. She is then taken to a room.

A brief while later, Emil attempts to brainwash both Danielle and Ms. Collier; Danielle into accepting the death of Dominique, thus ridding her of her murderous split personality, and Ms. Collier into believing she never saw the murder. Here DePalma uses some truly interesting techniques. To achieve the effect of delving into Ms. Collier's mind, the camera enters the eye, passes the pupil and the retina, and dives into the brain (a la *VERTIGO*).

Emil is successful in his brainwashing of Ms. Collier, but he is unable to break through Danielle's schizophrenia and she ends up killing him within the following minutes when she again assumes her Dominique personality.

The ending of *SISTERS* makes up for what the rest of the film may lack. First, when the police arrive at the mental hospital (though God knows who called them or what led them to the hospital), Danielle is arrested for murder, but she insists she's innocent. Then later, as Ms. Collier rests at her mother's home, the police detective in charge of the investigation questions her and apologizes for not believing her. But due to Emil Breton's thorough job of brainwashing, Ms. Collier says, "There was no murder, so there is no body," and she wholeheartedly believes this to be true.

The final scene over which the credits eventually roll is superbly composed. It is the best interpretation of the purest Hitchcockian technique imaginable. The private detective has followed the fold-away bed/couch containing Woode's body to Canada. The full scene slowly reveals itself as the camera pulls back and shows the couch sitting outside a railway station in the middle of the country; also in the scene is a stray cow, a farmer driving up in a tractor to fetch the cow, and the detective posing as a lineman sitting atop a telephone pole, waiting to see what will happen with the couch next. The viewers body tingles as the entire scene becomes visible, as was undoubtedly DePalma's intention.

In 1974, those who went to see *THE PHANTOM OF THE PARADISE*, expecting to see an adequate follow-up to *SISTERS* were surely disappointed. Though *PARADISE* is a clever spoof, fun to watch and in it's own way unique, it is a choppy vision of a good idea gone awry.

DePalma fans had to wait a good two years before he would regain their confidence with *OBSESSION*.

When writing about *OBSESSION*, some critics have called it "An immensely important cinematic work, often better than anything Hitchcock has ever done..." and "Eerie and haunting...unforgettable" while others referred to it as "An indecipherable spaghetti of images" and "A tidy but trite melodrama."

Basically, *OBSESSION* is one of the most incredible designs for revenge ever devised, and it is so psychological in nature that it's easily deserving of the same respect up until now bestowed upon only the finest four-star Hitchcock. (Note: Though the plot involving the look-alike girl is similar to the plot of Hitchcock's *VERTIGO*, it's not quite the same. In *VERTIGO*, it was a murder plot. In *OBSESSION*, vengeance and greed were the motives behind the scheme.

As briefly as possible, the story goes like this: After a party celebrating their tenth wedding anniversary, Michael Courtland (Cliff Robertson) finds that his wife, Elizabeth (Genevieve Bujold) and their 9 year old daughter have been kidnapped. A ransom note is left demanding $500,000. Michael is given orders (via a tape that arrives the following day) to toss a briefcase full of money on an abandoned river wharf from a passing tug boat, which he does.

With the use of a transmitter hidden in the briefcase, the police are able to find the kidnappers' hideout. But when the police burst upon the scene, the kidnappers escape with Michael's wife and daughter in tow. A car chase ensues, and the result is a fiery accident in which the wife and daughter are seemingly killed.

Thirteen years later, Michael Courtland is a much wealthier land developer, but he is terribly lonely. To take his mind off his troubles, LaSalle, Michael's business partner, suggests they take a combination business/pleasure trip to Europe. Michael reluctantly agrees to go, but as cruel Fate would have it, he visits the very church in Italy where he'd first met Elizabeth, and sees a young woman who could easily be her twin. Her name is Sandra, and Michael pursues her until she eventually consents to marry him.

Michael brings Sandra back to the States with him, and she moves into his house; though they have yet to marry. Everything seems to be going fine until the day before the wedding when Sandra is kidnapped. The ransom note left is a copy of the very note left 13 years before, torn from a newspaper.

Briefly, and skipping over a lot, it turns out that both kidnappings were planned by LaSalle to rob Michael of his money. The first kidnapping left his wife genuinely dead, but the daughter wasn't in the fatal car crash at all and was shipped off to Europe to be raised by someone else. For 13 years, LaSalle brainwashed her into blaming her father for her mother's death. It was easy to convince her to pose as a seeming "reincarnation" as a revenge ploy. Michael finally learns of LaSalle's despicable manipulations and kills him. He later regains his daughter in an odd but tearful reunion.

The story, written by Brian DePalma and Paul Schrader (who also wrote *TAXI DRIVER*, *ROLLING THUNDER*, and *BLUE COLLAR*), is captivating up to the very end. There is twist upon clever twist, and you can only guess, though usually wrongly, at what might happen next. Also present, and conveyed beautifully, is the overwhelming of infatuation, a feeling easily identified by those ever afflicted with it. It's a feeling that overcomes you when you spot that certain member of the opposite sex you need only see once. Then it becomes an obsession that follows you everywhere, monopolizing your thoughts, making you think crazy things. You follow the person with whom you're infatuated, obsessed. You spy on them. This is what Cliff Robertson, as Michael Courtland, feels in *OBSESSION*.

Cliff Robertson is immediately likable as both an actor and a person, so it is quite easy to like the character he portrays the moment he steps onto the screen. In talking about his role in *OBSESSION*, Robertson said, "The man I play is vulnerable on several levels -- from a crooked partner, inept police work, and only as a complete romantic can be."

Cliff Robertson was wooed into doing *OBSESSION* by DePalma. Robertson was in England shooting *OUT OF SEASON* with Vanessa Redgrave and Susan George, and DePalma met him in the lobby of the Dorchester Hotel and offered him the role. "I found him to be a good director," said Robertson of DePalma, "who would work every night with me on the dialogue and camera work. He was receptive to anything I gave to him, and I wrote a lot of my own dialogue. I don't think he once said, "No."

Choosing Genevieve Bujold for the parts of Michael Courtland's wife and "reincarnated" daughter was a brilliant stroke of casting. She made the film because she liked DePalma. Genevieve also said, "It was fun playing a girl who was really a bitch under all that sweetness."

According to Ms. Bujold, several scenes in *OBSESSION* were either cut or changed because "they were too shocking for the studio executives and their wives."

The major scenes to be cut were a wedding scene, and a love scene between Robertson and Bujold. The reason for the changes, I think, are quite obvious. Since the reincarnated Bujold turns out to be Robertson's daughter, a love scene would imply incest (certainly knowingly on the daughter's part), and a marriage scene, no matter how strange, would only have interfered with the film's continuity.

It was DePalma's decision to change the ending from the way Paul Schrader had originally conceived it. In an interview in *CINEFANTASTIQUE*, DePalma was asked, "How do you feel about the ending of *OBSESSION*? Are we to question Cliff Robertson's consequences? The ending is a happy one of sorts, but will he suffer though LaSalle's murder was in self-defense?"

DePalma replied, "He'd suffered too much anyway; it doesn't matter. Paul Schrader's ending actually went on for another act of obsession. I felt it was too complicated and wouldn't sustain, so I abbreviated it. Robertson is arrested at the airport and goes into a mental institution for ten years. He gets out, grabs a gun and goes to Florence, goes in the same church, again Genevieve Bujold is there! But she doesn't recognize him as she's been in a catatonic state since her attempted suicide. The nuns at the clinic she's in want to try out a new form of hypno-therapy in which they re-enact the kidhapping for a third time! Bujold thinks it's the first, and Robertson thinks it's the second...and it's then she says, "Daddy, daddy..." as Robertson opens the suitcase with the money finally in the right place. It was an interesting sequence, but it just wouldn't have worked. It made Schrader very unhappy; he thought I'd truncated his masterpiece. He's never been the same since."

Bernard Herrmann's score for *OBSESSION* is one of his very finest. In that same *CINEFANTASTIQUE* interview, DePalma talked about working with Herrmann, who was said to have a rather bad temper. "He hated listening to his music played against other films. When he first came to look at *SISTERS*, I put his music in it all the way through -- you know, *VERTIGO*, *PSYCHO*, *MARNIE* and whatever else I had. He heard it, and went into a rage! 'Turn it off, turn it off!' 'But Mr. Herrmann...' 'Turn it off! How can you play that while I'm listening to the film? I don't want to listen to that -- oh, don't do that!' He didn't want to hear his music played with the wrong movie. When he first saw *OBSESSION* he said, 'It's a great movie and I can hear the score.' He was looking at it and he heard the music in his head."

Thus far in DePalma's career, *CARRIE* is his perfect film. Even within the horror/thriller genre, *CARRIE* stands as a near perfect movie. There is so lit-

tle for one to find wrong with it.

CARRIE, more so than *SISTERS* and *OBSESSION* (which are thrillers), is a horror film. And in my mind, a good horror film is one that deals primarily with average people who unwittingly become involved in a most horrible, but detached-from-reality situation. It is marvelous when a film starts out sweet, wholesome, and innocent with flutes and harps playing, and ends with screaming, crying, dying violins injecting emphasis into a perfectly vile and tragic twist ending. Hitchcock's *THE TROUBLE WITH HARRY*, for example, is a film where ordinary, mundane individuals have to deal with a dead man who won't stay buried. Hitchcock analogized the combining of the mundane and the horrible perfectly when he said, "It's as if I had set up a murder alongside a rustling brook and spilled a drop of blood in the clear water."

In reviewing *CARRIE*, the comments ranged from *THE NEW YORK TIMES* calling it "The Unscariest Horror Film" to *THE MIAMI HERALD* calling it "The Horror of the Year" and *TIME* magazine saying *"CARRIE* catches the mind, energetically shakes it and refuses to let go even after the credits have rolled."

As the film opens, the averageness of the characters is already established. What is more average than a group of high school girls playing volleyball? Even easier for some of us to identify with is the one person in the group who isn't quite as athletic as the others and who catches grief for missing the ball. From the beginning, Carrie White is shown as just that type of person; a misfit, an outcast.

Like *OBSESSION*, *CARRIE* is partially a story of revenge, but in a different way. Though not a happy girl, Carry White is willing to withdraw into her own empty world and make do. She has accepted the fact that she is not like her classmates--outgoing, attractive and popular -- and she would just rather be left alone. Instead, she is jeered, and insulted, and the object of cruel barbs and pranks. Finally, when the ultimate practical joke is carried through to its grisly end, Carrie White uses the telekenetic powers she has developed to quench her thirst for retribution.

The final act of revenge is as much a release for the audience as it is for Carrie. Not many of us can truthfully say we haven't aspired after revenge at one time or another; ever had someone cut you off in traffic and wish you were driving a heap so you could smash into him without damaging your own nice car? Harlan Ellison was frank enough to once say that revenge is a good thing for everybody, because most people spend their lives holding these feelings back, until finally they retreat to a tower in Texas and start shooting people. So, when a film character finally lets these emotions run their course, the film itself is realizing its primary goal,

which is to be a satisfying and fulfilling vehicle of entertainment. *CARRIE* is, without question, this sort of film.

If I had read the book and then seen the movie, I would have probably been disappointed. I would have expected too much. Having read the book after seeing the film, I view them simply as two different versions of the same story.

It is understandable, however, why certain things in the film were done differently than the book. In fact, one word can explain it: money. For example, in the book, Carrie destroys the entire town, not only the gym. Time is also a factor; in the book Carrie leaves the gym after being drenched with blood, and then comes back to have her revenge. In the film, she merely remains on the stage. Movie timing is a great deal different than book timing, which is perfectly understandable and acceptable.

CARRIE was promoted as being a cross between *PSYCHO* and *AMERICAN GRAFFITI*. Its resemblance to *AMERICAN GRAFFITI* primarily comes in the age bracket of the characters, and certain street and car scenes.

The similitudes between *CARRIE* and *PSYCHO* are greater in number and easy to spot. The name of the town is changed from Chamberlin to Bates; Carrie's house is similar to the Bates' house, though much smaller, the butcher knife as a murder weapon; even the slashing violins famous for backing the classic scene in *PSYCHO* are used.

SEVENTEEN magazine pointed out (though unintentionally) another similarity to *PSYCHO* when one of its reviewers said, "*CARRIE* is perhaps the greatest put-down of women ever made." If that is true, is the character of Norman Bates the greatest put-down of men ever portrayed? Of course not, but if you're going to get into the subject of the portrayel of women in films, haven't men been shown as gangsters and bastards in films since the medium was born? Of course, men have also been portrayed in a good light as well, so no one complains when the psychotic killer in *DIRTY HARRY* is a man. But since Carrie is a woman, she's already a strike against all womenhood. (Surprisingly, the *SEVENTEEN* reviewer was male).

In the hands of another director, *CARRIE* would have surely failed. DePalma doesn't merely photograph a scene, he composes it and makes it live and breathe. The moods he creates are often alien, yet totally identifiable, gray in emotion yet colorful in mind. His films are works of art; each frame is skillfully and lovingly constructed, occupied only by what is important to the progression of the story. The characters that people his films usually are developed with economy yet are thoroughly revealed from the inside out.

Sissy Spacek as Carrie White, coupled with DePalma's taut and masterful direction, is what makes *CARRIE* succeed. Sissy's thin, pale-white body is certainly appealing. Her brilliant performance in which she changes from a meek, abused teenager into a vengeful, terrifying force is what gives *CARRIE* its electrical charge. It was DePalma who gave the the freedom to create the role of Carrie.

In an interview, Sissy said, "Because of the subject matter, I had a lot of reservations about the shower scene (in the locker room), the blood scene, the knives scene. But Brian never sees things from only one angle. He has an enormous comedic side to him, and I like his approach to horror. I thought this would be a film where he could merge the two more than in any other film he'd done."

Sissy hit the proverbial nail right on the head. The humor and the horror mesh together perfectly in *CARRIE*. The humor makes us feel all the more closer to the characters. The horror, on the other hand, reminds us how fragile personal closeness can be. There is one instance, though, where DePalma carries the humor one step too far. As Carrie is wreaking havoc upon the gym full of prom-goers, we see Billy Nolan and Chris Hargenson slipping out through the back of the stage. In doing so, Billy hits his head on a cymbal and staggers, creating a brief moment of slapstick. Anywhere else in the film, this kind of scene would have been fine. But inserting this bit of fluff into an intense scene of terror was more certainly poor editing judgement.

As a film-maker, DePalma doesn't merely utilize techniques and camera tricks, he manipulates them. For example, he uses slow motion to ingenious ends. The scenes in which he uses slow motion are well chosen; incredible atmosphere is created and the suspense is heightened considerably. In *OBSESSION*, the scene in which Michael Courtland first sees the "reincarnation" of his wife, she is atop a scaffold repairing an aging religious mural in a church. Paint brush in hand, Sandra moves slowly and dreamily, and the intensity of Michael's emotions and of the moment itself, is marvelously conveyed.

DePalma does fantastic things with slow motion in *CARRIE*. Two scenes in particular hold the viewer spellbound. The first scene is the one in which Carrie and Tommy are on stage after being voted king and queen, and Sue Snell comes out from behind the stage when she sees the bucket of pig's blood hanging above their heads. Also helpful in this sequence is the cutting away to the other characters involved, namely Billy and Chris who are waiting underneath the stage to spill the blood, and Miss Collins, the sympathetic gym teacher who isn't quite sure what is happening.

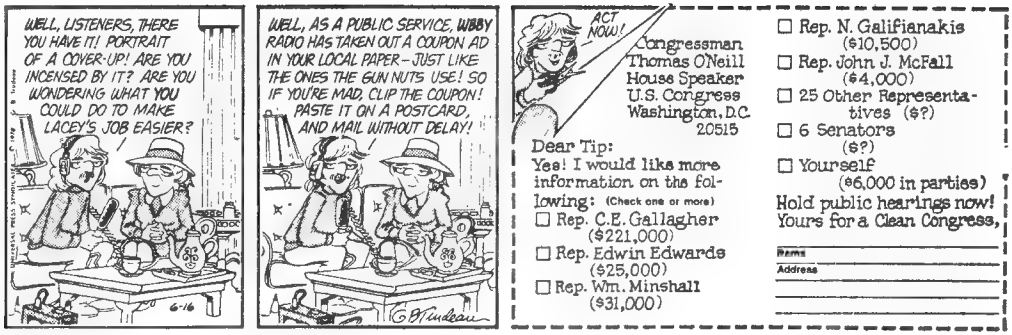
The second scene in which DePalma's slow motion takes full advantage of the viewer's vulnerability is the one where Carrie is leaving the gym following the carnage; the twin doors swing open, and the flames can be seen thickly dancing through the upper windows. There is no other sound save for an eerily moaning wind.

There is yet another scene where DePalma wisely uses slow motion; the opening titles follow the girls into the locker room. In talking about this scene, DePalma said, "The shower scene I always wanted to shoot in slow motion. I wanted to get involved in this lyrical eroticism before the blood comes, and it's all wonderful, beautiful...the steam, Carrie touching herself...and then wham! As soon as you cut from slow-motion to regular motion, you're already in a jolt, because you're so used to the time sense."

Another technique that I've never before seen used in quite this fashion is the split screen. DePalma used this in *SISTERS*, *PHANTOM OF THE PARADISE*, and *CARRIE*. Before that, this technique was used only in photographing telephone conversations. But in doing this, DePalma makes a wider use of the screen, filling it with two images as opposed to one. This gives the viewer more to do, more to concentrate on. More is happening, so the viewer becomes more involved in the film. The first time one sees this done, even though it involves an entirely different concept in film viewing, it is not something to adjust to or get used to. It just seems natural.

DePalma explains why split-screen is such a useful device, and how difficult it is to do. "I felt the destruction had to be shown in split screen, because how many times could you cut from Carrie to things moving around. You can overdo that. It's a dead cinematic device. So I thought I'd do it in split-screen. I spent six weeks myself cutting it together. I had one hundred and fifty set-ups, trying to get this thing together. I put it all together and it lasted five minutes and it was just too complicated. Also you lose a lot of visceral punch from full-screen action. Then my editor and I proceeded to pull out the split screen and use it just when we precisely needed it. Each time I use split-screen I continue to learn more about it. This worked some ways, but didn't work others. It's the one thing that makes me look at the movie and say, 'Well, maybe I didn't make the right choice there...'"

END PART I. NEXT ISSUE: *"THE FURY"* AND BEYOND!


WELL, LISTENERS, THERE YOU HAVE IT! PORTRAIT OF A COVER-UP! ARE YOU INCENSED BY IT? ARE YOU WONDERING WHAT YOU COULD DO TO MAKE LACEY'S JOB EASIER?
WELL, AS A PUBLIC SERVICE, WBBY RADIO HAS TAKEN OUT A COUPON AD IN YOUR LOCAL PAPER – JUST LIKE THE ONES THE GUN NUTS USE! SO IF YOU'RE MAD, CLIP THE COUPON! PASTE IT ON A POSTCARD, AND MAIL WITHOUT DELAY!
ACT NOW!
Congressman Thomas O'Neill
House Speaker
U.S. Congress
Washington, D.C. 20515
Dear Tip:
Yes! I would like more information on the following: (Check one or more)
☐ Rep. C.E. Gallagher ($221,000)
☐ Rep. Edwin Edwards ($25,000)
☐ Rep. Wm. Minshall ($31,000)
☐ Rep. N. Galifianakis ($10,500)
☐ Rep. John J. McFall ($4,000)
☐ 25 Other Representatives ($?)
☐ 6 Senators ($?)
☐ Yourself ($6,000 in parties)
Hold public hearings now!
Yours for a Clean Congress,
Name
Address

O'Neill Rules Doonesbury Out of Order, But to No Avail

By PAUL HOUSTON
Los Angeles Times Service

WASHINGTON — House Speaker Thomas P. (Tip) O'Neill (D., Mass.), usually possessed of a robust strain of Irish humor, found nothing funny about two recent Doonesbury comic strips and tried to prevent their publication.

O'Neill's top aide, alerted in advance about the strips, told Doonesbury creator Garry Trudeau that O'Neill thought they were unfair and unfactual and that the speaker was "terribly hurt by this," sources said.

The aide, Gary Hymel, asked that the strips be changed or withdrawn, said James Andrews, editor of the Universal Press Syndicate, Doonesbury's syndicator.

But the strips ran intact in almost 500 newspapers (including The Miami Herald) last Thursday and Friday. And O'Neill had even less to laugh about this week as more than 200 letters, triggered by a coupon in the Friday strip, poured into his office.

THE COUPON referred to "$6,000 in parties" for O'Neill. Korean businessman Tongsun Park has testified that he gave two parties for O'Neill, each costing about $2,000. Park said he also gave the speaker a set of golf clubs worth $300 and lamps worth $200 at the parties. O'Neill has acknowledged the parties and receiving the gifts.

Trudeau, who won a 1975 Pulitzer Prize for the political satire in Doonesbury, urged readers to use the coupon to petition O'Neill for "more information" and "public hearings" on various congressmen — including O'Neill — who received cash or gifts from Park.

Hymel said the speaker did not plan to read or respond to the mail, much less comment on it to the press.

"Why make another story for you?" Hymel asked. "That's for the funny papers."

REP. MILLICENT Fenwick (R., N.J.), apparently the model for "Rep. Lacey Davenport," who is featured in the two strips, said she found them "quite delightful."

"I'm in favor of all kinds of irreverence in that way. There was nothing nasty about it," said Fenwick, a member of the House Ethics Committee, which is investigating charges that Park sought to peddle influence in Congress for the South Korean government.

In the first controversial Doonesbury strip, "Rep. Davenport" was asked by a reporter to "comment on the lavish parties thrown" by Park for O'Neill.

"Well, dear," Davenport responds, "I wouldn't make too much of that. You see, Tip's a very popular man, and people simply like to do things for him.

"For instance," she continued, "some banking pals of his once offered him a free interest in a nursing home. Rather than offend his friends over a silly principle, he graciously accepted."

"Just lets people walk all over him, eh?" the reporter asked.

"Quite right," Davenport said. "He just doesn't seem to know how to say no!"

HYMEL SAID that, contrary to what a former O'Neill business partner had said in published reports — and "Davenport" had repeated — O'Neill was not offered a free interest in the nursing home. Rather, Hymel said, O'Neill lost $3,000 on the deal.

Trudeau reportedly told Hymel that that was the fifth version O'Neill had given of the transaction and that he was sticking to his story.

Hymel originally was alerted to the strips by The Los Angeles Times, whose executive vice president and editor, William Thomas, wanted O'Neill's side of the story before deciding whether to run them.

"We ran them because there was enough testimony that Tip O'Neill got that thing free and O'Neill's statement to us was fuzzed around the edges several ways — so the issue has never been factually decided," Thomas said.

Three other papers raised questions about the strips with the syndicate but eventually ran them, Andrews said.

The Miami Herald ran the comic strips because, "We thought it was fair commentary," said Janet Chusmir, assistant managing editor/features. "We asked Rep. O'Neill to respond to the strip last Thursday, but he refused. We hoped to print his remarks along with the strip."

Trudeau declined to comment on the flap. It was understood that he drew the strips because he thought that the House was dragging its heels on the Korean inquiry and that he also thought that O'Neill, as the man with the most influence over the Ethics Committee, needed some prodding.

Speaker O'Neill
... wasn't amused

COMIC COLLECTOR'S COMMENTS

HOWARD P SIEGEL

peanuts parade

Since its inception in 1950, *PEANUTS* has sole 80 million hardback and paperback books, making it, and creator Charles Schulz the most read comic strip character and author in history. Even with carefully controlled licensing, *PEANUTS* has also bypassed Mickey Mouse as the number one merchandiser of its kind in sales. How really good is *PEANUTS?* The judgment of his contemporaries is a good yardstick. The National Cartoonist Society said so when they made "Sparky" the first double winner of the coveted Reuben Award.

During its first 20 years, the art style of *PEANUTS* changed considerably. As new characters and trends were added, the strip shaped up to its present zenith, as witness by the "Peanuts Parade" that follows:

1950

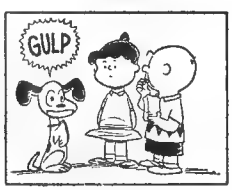
1951

1952

1953

1954

1955

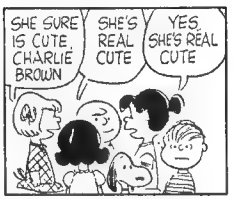


1956

1957

1958

1959

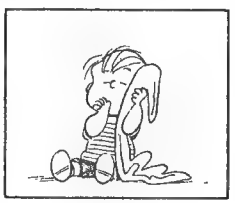


1960

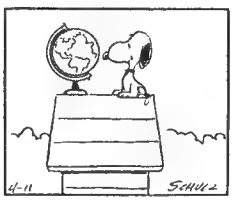
1961

1962

1963



1964



1965

1966

1967

1968

1969

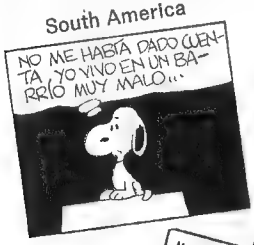
1970

1978

During the late 50s, Schulz did a strip titled *"IT'S ONLY A GAME."* If you happen to come across this short lived effort, you'll get an idea of what the adults would have looked like, had Schulz opted to include them ever in the *PEANUTS* strip.

When his paternal uncle nicknamed him after Billy deBeck's famous horse Sparkplug from the *BARNEY GOOGLE* comic strip, little did Charles Monroe Schulz of St. Paul, Minnesota dream that he and his creation would become world famous. It also became a problem. In some countries there is no word for peanuts. In Sweden the title is called "Snooty;" Holland knows it as "Small Fry," Denmark and some South American countries refer to it as "Radishes," Finland prefers "Little Folks," Italy titles the strip "Baby Peter."

South America



Italy

FRANCE

Sweden

Japan

Denmark

Finland

Holland

Like his mentor, Charlie Brown's father is a barber. He started in 8 papers. The rest is the most phenomenol story in comic strip history! Consider this: To date, the *PEANUTS* TV specials (there is one new program per year, which takes 30,000 to 40,000 cells and three months to produce) have averaged a 47% share of the viewing audience, or approximately 40 million watchers. In fact, in December of 1969, in one evening, Charlie Brown simultaneously played before a sellout crowd on the Broadway stage (*You're a Good Man Charlie Brown).* No other performer in the history of show business can make that statement. He has also been on the cover of more nationally distributed magazines than any other comic strip character. His pet pooch didn't do so badly either. Snoopy was a registered candidate for president of the United States in 1968, and was the official mascot of the Apollo 10 mission to the moon. Good Grief!

I didn't know that...

From Jerry Robinson's new paperback, *"THE WORLD'S GREATEST COMICS QUIZ"* comes some gems which again prove that no matter how long and deep you've been into this hobby, there is always something to learn:

Martin (Winnie Winkle) Branner was a vaudeville dancer. His partner was his wife.

Before becoming a newspaper strip artist, Phil (Mandrake the Magician) Davis designed coffins.

Part of Nat (Smokey Stover) Horman's exaggerated reputation comes from facets that he himself fostered. One of the more famous is the meaning of the phrase, "Notary Sojack," which always appeared someplace within the strip. Many experts claimed it had no meaning. Holman once said it was Gaelic for "horse manure."

"Mutt & Jeff," the strip often credited as being the first to use the standard format of continuous panels and plot theme, is owned jointly by Mrs. Bud Fisher, The Salvation Army and The American Red Cross. Fisher was the first to copyright his creation, and left those provisions in his will!

The world's first legitimate costumed hero, The Phantom, became the password of the Norwegian Underground during WWII. It was, and still is, one of that country's most popular comics.

You'll find many of these on page 123 of Volume II, part of Jerry Bails' great *"WHO'S WHO OF AMERICAN COMIC BOOKS"*. . . Fred Sander, Curt Davis, Jack Cortez, Michael Griffith, Floyd Kelly and Martis A. Bursten are all nom-de-plumes of Jack Kirby.

Before Captain Patterson changed their names, as he did with many others that became pictorial institutions Terry and the Pirates was origically titled "Tommy Tucker" by Milt Caniff. Joe Palooka was "Bumbelletski" before Cap altered Ham Fisher's title.

Blondie's maiden name? Boopadoop!

Gasoline Alley's Skeezix' real father? Col. Henri Coda. Figure than one out.

Did you know that January 7, 1929 is to comic strips what national holidays are to this country in importance? Both Buck Rogers and Tarzan debuted on that day. Two all time classics in a doubleheader!

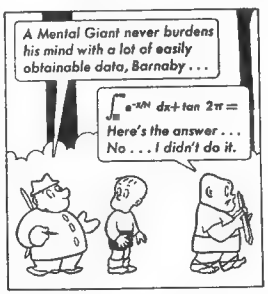
95 SEDGWICK AVENUE, YONKERS, N.Y. 10705

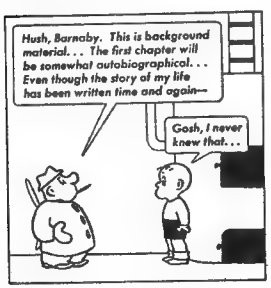
PICTURE PAGE

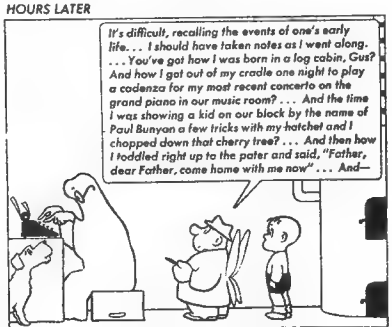
His cult members say that no artist can draw dynamically costumed super heroes as well as Jack Kirby. Students of art say that no famous comic book artist can draw the female anatomy as badly as does Jack Kirby. Both may be right. The controversy becomes enhanced when the Kirby Travelling Exhibit makes its way from Comicon to Comicon, as it has been doing since 1972. Jack's watercolors and washes have not been subject to deadlines, hence care was taken to add almost acrylic-like brilliance to the costumes. Below are a few of "Kirby's Army" that never made the comics, the pictures taken at the 1972 Seulingcon.

A newspaper comic strip whose dialogue was type set, not hand lettered within geometrically perfect rectangles? Panels that at times were devoid of any solid black areas? Continuity that bordered on a movie script? That was Crockett Johnson's BARNABY. Appearing in the newspaper PM and a limited number of syndicated papers for the first time during WWII, it was one of the many of that era which found themselves one step away from the "big time". The strip centered around a young lad and his pompous, pink winged fairy godfather visible only to him and his talking dog, Gorgon. An examination of Johnson's art style makes it understandable why he went into children's story book illustrating after retiring BARNABY in 1952 after a ten year career. PM was an innovative newspaper, somewhat ahead of its time. It sold for 10¢ in an era that had even its biggest contemporaries price marked at a nickle. Its comics page offered other unusual fare, including Coulton Waugh's HANK, with its black balloons and white lettering. HANK lasted nine months when comic strip historian Waugh retired it and himself. For some unknown reason, PM also ran the SUPERMAN daily one day ahead of time, Tuesday's strip appearing on Monday.

O'Malley! . . . Nice to see you again. Who's this with you?
You met me just now! I'm Barnaby . . . Did you pull up the beanstalk in my Victory Garden?


A Mental Giant never burdens his mind with a lot of easily obtainable data, Barnaby . . .
$\int_{-\infty}^{\infty} e^{-x^2/N}\,dx + \tan 2\pi =$
Here's the answer . . . No . . . I didn't do it.


Hush, Barnaby. This is background material. . . The first chapter will be somewhat autobiographical. . . Even though the story of my life has been written time and again—
Gosh, I never knew that. . .


HOURS LATER
It's difficult, recalling the events of one's early life. . . I should have taken notes as I went along. . . . You've got how I was born in a log cabin, Gus? And how I got out of my cradle one night to play a cadenza for my most recent concerto on the grand piano in our music room? . . . And the time I was showing a kid on our block by the name of Paul Bunyan a few tricks with my hatchet and I chopped down that cherry tree? . . . And then how I toddled right up to the pater and said, "Father, dear Father, come home with me now" . . . And—

BE HERE NEXT ISSUE FOR MORE "COMIC COLLECTOR'S COMMENTS"

2701 Maplewood Dr., Champaign, Ill 61820

SO HERE comes DC with its entry into the newspaper comic strip lists: THE WORLD'S GREATEST SUPERHEROES. The most impressive thing about the strip is its title. Otherwise, it's pretty dull stuff.

The Tuska/Colletta artwork is usually competent enough. Crisp, bold lines define the figures, and black solids are strategically spotted to enhance black-and-white contrasts. Competent but scarcely much more. And there are more than occasional lapses into hackwork composition--as if artistic invention flags and grows weary.

Considering the script, one can't blame the artists if they don't think the strip is worth the effort. Martin Pasko's tedious story provides the artists with too few occasions to draw interesting pictures, pictures with dramatic impact and human interest. Much of the story's tendancy towards dullness is inherent in the team formula for superheroics, but Pasko does nothing to compensate for this inbred weakness.

The story has Vandal Savage attempting to destroy the world on several fronts at once, and in the usual formula for team action, the Justice Leaguers separate to engage the enemy individually on those several fronts. For about a week, we are treated to the spectacle of Wonder Woman being bound with her own lasso to the antenna atop the Empire State Building where she is then left to await the onslaught of a Savage-created tornado. Elsewhere, the Flash gets trapped in the belly of a phony iceberg which is melting the polar ice-cap. Meanwhile, Aquaman mans the satellite in mild bewilderment, chaffing at his assignment because the other JLAers didn't feel he could help much in combating a land-based attack on civilization.

The traditional team formula script has certain inherent difficulties in the installment format of newspaper strips. Splitting up the heroes means that the strip must tell several stories, one for each heroic encounter with the enemy. It is difficult to maintain the thrust of the main plot when spending a week here with Wonder Woman, a week there with the Flash, etc. Each of the heroes' separate problems shoves the concerns of the main plot aside temporarily--and with that, we are likely to forget just what all the fuss is about. The story therefore seems to lose momentum and direction--and our interest.

Pasko does little to offset this inherent difficulty. In the first place, he makes all of Vandal Savage's instruments of destruction unmanned machines of one kind or another, so all of the heroes face impersonal foes. There's nothing very exciting about pictures of Wonder Woman struggling with a tornado or the Flash assaulting an iceberg. Difficult (perhaps impossible) as those engagements doubtless are, inanimate objects cannot fight back, so all such battles lack the kind of drama that can be found in encounters between two beings.

Moreover, the circumstances force the strip to run for weeks with only one actor in view every day. In effect, the world seems to be populated by only superheroes, and they seem to be always alone, muttering incessantly to themselves about their respective dilemmas. In short, the strip has almost no human dimension, very little drama, and pitifully

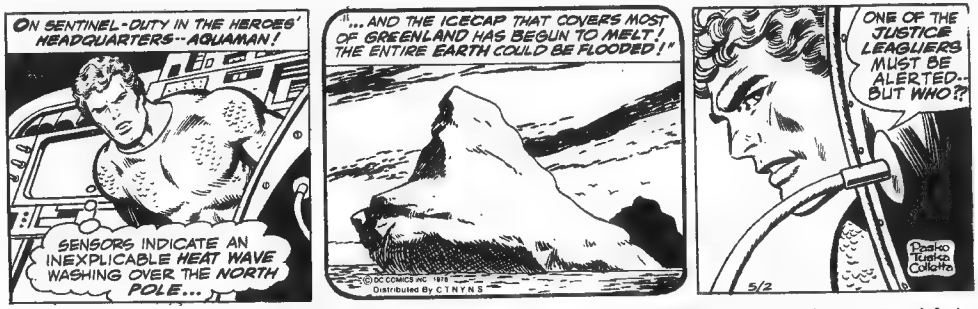
few opportunities for enriching the visuals with pictures of people.

And Pasko compounds the situation by putting in those endless bits of psuedo scientific explanation with which DC scripts are always overburdened. Every such explanation is a detour away from the action at hand and serves therefore to further water down the momentum of the story. Not content to lard the strip with explanatory persiflage, Pasko also sometimes uses words to tell us what pictures could be used to tell us in a visual medium.

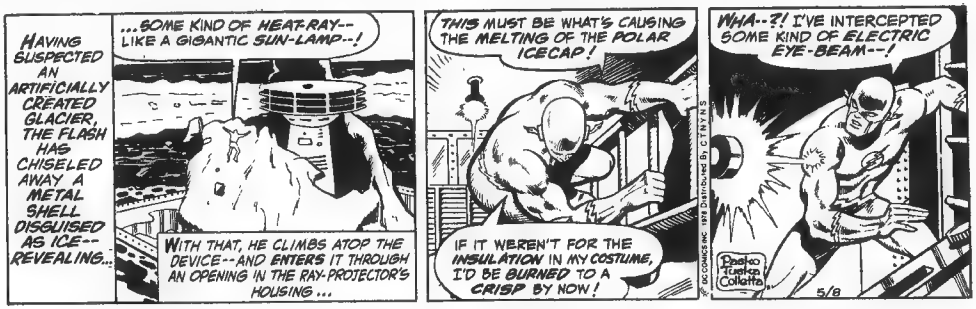
As comic strip art, SUPERHEROES is passable. It often blends words and pictures to tell its story (despite Pasko's penchant for using more words than are necessary or words instead of pictures), and it presents a variety of visuals to offset scenes of wordy exposition. But it is still a dull strip.

It is dull because the team formula diffuses the thrust of the main story, because none of the separate stories are sufficiently invested with human interest or drama, because explanatory asides impede the momentum of the action, and because the story itself provides so little opportunity for interesting pictures.

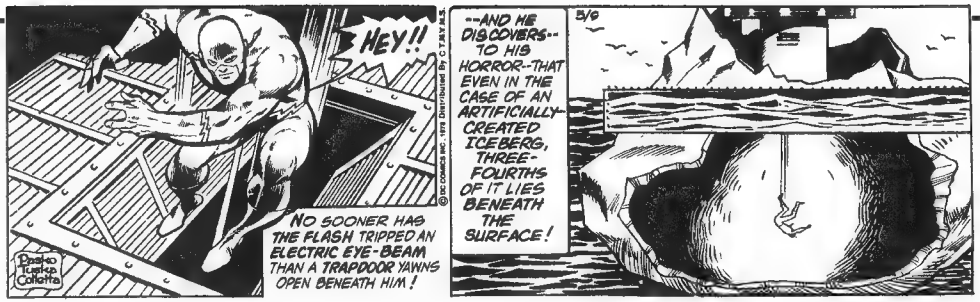
Although Pasko must bear the brunt of this criticism because much of what's dull in the strip has its origins in his story, George Tuska can't escape sharing some of the blame. Assuming that he did the pencils, then Tuska is responsible for some pretty uninspired compositions. Still, it would take more than inspired artwork to


ON SENTINEL-DUTY IN THE HEROES' HEADQUARTERS--AQUAMAN!
SENSORS INDICATE AN INEXPLICABLE HEAT WAVE WASHING OVER THE NORTH POLE...
"...AND THE ICECAP THAT COVERS MOST OF GREENLAND HAS BEGUN TO MELT! THE ENTIRE EARTH COULD BE FLOODED!"
DC COMICS INC 1979
Distributed By C T N Y N S
ONE OF THE JUSTICE LEAGUERS MUST BE ALERTED--BUT WHO?!
Pasko Tuska Colletta
5/2

UNINSPIRED VISUALS weaken an already plodding story. Here the second panel probably must picture an iceberg if for no other reason than to inject a little visual variety into the sequence. But there's almost nothing visually interesting about an iceberg. After that dull panel comes another--a close-up, again probably for the sake of variety. The situation justifies the close-up which makes the anguish of Aquaman's dilemma more intense, but the composition includes a meaningless fragment of machinery--not only meaningless but distracting: what is it and why is it there? What connection (if any) does it have to the events of the story? None that I can see.


HAVING SUSPECTED AN ARTIFICIALLY CREATED GLACIER, THE FLASH HAS CHISELED AWAY A METAL SHELL DISGUISED AS ICE--REVEALING...
...SOME KIND OF HEAT-RAY--LIKE A GIGANTIC SUN-LAMP--!
WITH THAT, HE CLIMBS ATOP THE DEVICE--AND ENTERS IT THROUGH AN OPENING IN THE RAY-PROJECTOR'S HOUSING...
THIS MUST BE WHAT'S CAUSING THE MELTING OF THE POLAR ICECAP!
IF IT WEREN'T FOR THE INSULATION IN MY COSTUME, I'D BE BURNED TO A CRISP BY NOW!
WHA--?! I'VE INTERCEPTED SOME KIND OF ELECTRIC EYE-BEAM--!
Pasko Tuska Colletta
5/8

GIVEN THE WEIGHTY SCIENTISM of Pasko's script, Tuska and Colletta are often reduced to drawing schematic diagrams of machinery--as in the first panel here. The introductory verbiage is justified in this, a Monday, strip, but the second block of narrative in the first panel is mostly superfluous, giving us information that, however nice, is not essential for understanding that the Flash is entering the iceberg in the second panel. Nevertheless, Pasko seems compelled to explain how everything is done in his story (no matter how remote the necessity for explanation) instead of relying on pictures to carry the narrative burden. The result in the first panel here is that there is almost no room left for pictures once all the lettering is done. In another burst of exuberant superfluity, Pasko tells us about the Flash's insulated costume--and thereby builds the trap into which he falls three days later (see 5/11).


HEY!!
NO SOONER HAS THE FLASH TRIPPED AN ELECTRIC EYE-BEAM THAN A TRAPDOOR YAWNS OPEN BENEATH HIM!
--AND HE DISCOVERS--TO HIS HORROR--THAT EVEN IN THE CASE OF AN ARTIFICIALLY-CREATED ICEBERG, THREE-FOURTHS OF IT LIES BENEATH THE SURFACE!
5/6
Pasko Tuska Colletta
© DC COMICS INC. 1979 Distributed By C.T.N.Y.N.S.

HERE AGAIN, a relatively dull schematic diagram concludes the day's installment. And the stick-figure to which the Flash is necessarily reduced in such a composition adds to the impression that we are reading an architect's renderings or a draftsman's mechanical drawings. The block of narration in the second panel is all window-dressing. It's the sort of prose that comic book writers invent in the mistaken belief that they are adding psychological depth to the story. In a novel, that is, indeed, the result of such effusions. But a comic strip can accomplish as much (if not more) with visuals, properly sequenced to build dramatic impact. Here, for instance, a three-panel strip could have done the job: first panel, as is--but with less wasted space to the left of the Flash; second panel, the camera begins to pull back for a medium-distance shot of our hero--falling, alone, helpless; third panel, a long-distance shot, with a tiny Flash in a black void. The "horror" slowly dawns. The progressively retreating camera reveals the Flash's dilemma to us in suspenseful increments--and the last panel builds suspense by not telling us how far the Flash is going to fall.

ONLY ONE THING TO DO--
--VIBRATE MY WAY OUT OF THIS ICE-PRISON--
* FLASH CAN CAUSE HIS BODY'S MOLECULES TO VIBRATE--ALLOWING HIM TO PASS THROUGH SOLID OBJECTS!
5/11
HOWEVER...
UNHHH!
FWAMM
IT'S N-NO USE! C-CAN'T GET M-MY BODY TO V-VIBRATE-- M-MUSCLES TOO STIFF-- T-TOO COLD!
G-GOING... TO... FREEZE TO D-DEATH!
Pasko Tuska Colletta
© DC COMICS INC. 1979 Distributed By C.T.N.Y.N.S.

AT LAST--SOME REAL ACTION. But there's not much drama in pictures of superheroes vainly beating themselves against stone (or ice) walls (even if that is an excellent metaphor for Pasko's entire story). Notice that the Flash is now in danger of freezing to death. What happened to the insulation in his costume? Or does it work only to keep heat out?

A DESERTED ALLEY IN METROPOLIS...
I'M SURE WONDER WOMAN CAN HANDLE THE TORNADO IN NEW YORK BY HERSELF!
BUT THE OTHER JUSTICE LEAGUERS MAY BE IN OVER THEIR HEADS TRYING TO PREVENT THE NORTH POLE FROM MELTING!
I'LL HAVE TO HELP!
BUT FIRST--I'VE GOT TO TAKE CARE OF THIS SAND-STORM HERE IN THE SAHARA!
Pasko Tuska Colletta
© DC COMICS INC. 1979 Distributed By C.T.N.Y.N.S.

IF YOU AREN'T ALREADY BORED to tears by the antiseptic panels of this strip (in which solitary heroes are surrounded always by nothing but stark machinery, buildings, deserted alleyways, ice walls, or dust storms --no people, no other signs of life), you soon will be. Although vigorous action in this strip offsets the wordy plot summary, the overall effect is weakened by the awkward composition of the second panel. Not only is the foreshortening of Superman badly done (and how can his cape flutter in that direction?), but it is difficult to make sense of the background buildings: how do they fit together and where, exactly, is Superman coming from?

rescue the strip from Pasko's enervating story.

Some of what makes the strip dull would not be so evident if the story appeared in a comic book. There the greater flexibility in layout makes possible larger panels; by devoting large panels to the scenes of most vigorous action, the tedium of the story would be somewhat offset by variety in visual emphases. And in book form, excessive verbiage is often justifiable as a way of shortening expository sequences or transitional scenes in order to get to the action scenes that accent the story and enliven it with visual emphasis.

But in the installment form of the daily newspaper strip, no such opportunities exist for compensating for wordiness or dullness. Each daily installment must contain within itself the offsetting visual emphases. And there is no justification for the short-cut device of lengthy narrative because the short-cut leads nowhere: the story-telling unit in the newspaper strip is the daily strip--not the page or the book.

In short, quite apart from its being singularly unexciting, Pasko's script suffers from its author's failure to perceive that he is writing for a different medium--the daily strip, not the comic book. Nonetheless, we are indebted to Pasko and company: with the coming of SUPERHEROES, we now have good examples of bad comic strip art to refer to as object lessons. In a medium otherwise served by seasoned veterans, bad examples are hard to come by.

SHORT TAKES--Now here's an illustrated history of the comic strip with a difference. THE SMITHSONIAN COLLECTION OF NEWSPAPER COMICS (10x14 inches, 336 pp.; $12.50, paperback; Abrams, 1977), edited by Bill Blackbeard and Martin Williams, is arranged by historical period with insightful (albeit short) introductions to each by the editors. The book departs from the usual by reprinting several weeks' worth of selected strips instead of using a mere sample of one or two dailies from each strip. There is some sampling (in order that the book be representative), but we get a few consecutive weeks of such strips as MUTT AND JEFF, MOON MULLINS, BARNEY GOOGLE, WASH TUBBS, BARNABY, TERRY, DICK TRACY, and MICKEY MOUSE among others. The method gives us a healthy dose of what such strips are like instead of a mere taste. Quite a lot of color reproduction, and very well done....

SHAZAM (7½x10½ inches, 351 pp.; $10, hardback; Harmony, 1977), edited by E.

"I'll never feel right using tambarines in our work, after seeing what she does with them!"

GIRLS OF comicopia

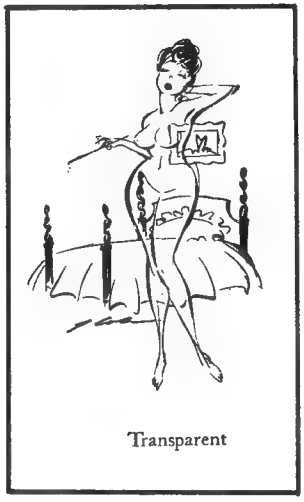
INDISPUTABLY, PLAYBOY did more for the girlie cartoon than any single cartoonist. And to go through the list of cartoonists whose work in PLAYBOY shaped the genre would take another column several times the length of this one. But one among that magazine's cartoonists stands out in my memory from all the others: JACK COLE. Revered as the inimitable creator of that unique superhero, PLASTIC MAN, Cole turned from comic books

at the age of 40 and began a new cartooning career as a gag cartoonist. His work appeared in PLAYBOY from the beginning (or, if not, almost). For a too brief four years, Cole's delicate watercolors graced PLAYBOY's pages regularly; in 1958, he inexplicably shot himself just after having sold a comic strip to The Chicago Sun-Times Syndicate.

His girls are something a little different in cartoon cuties. The stereotypical cartoon pretty girl is wasp-waisted and long legged. Their anatomy, however erotically idealized, bears only a suggestive relationship to reality. But Cole's girls are anatomically more accurate. They have hour-glass figures all right, but the sand has shifted. The pear, not the hour-glass, is the basic shape of a Cole girl. His girls are hippier, broader beamed as it were, and therefore more realistic representations of the female form. They are also generously endowed just below the clavicle, too, but the basic shape is still the pear (no pun intended)(but the unintentional pun is nonetheless relished). Cole's fragile full-page watercolors don't survive reproduction in black-and-white at all creditably, but the series of sketches by which he annotated the feminine mystique, "Females by Cole," survive beautifully (above, right). On occasion, you can find a Cole girlie cartoon that didn't appear in PLAYBOY, like the one at the left signed "Jake."

Cole left a void in the pages of PLAYBOY--one scarcely filled by such accomplished girlie cartoonists as Eldon Dedini and Erich Sokol, however admirable their work in every respect. But then, Cole is, as I said, inimitable.

The work of BILL WENZEL sometimes recalls Cole's technique--fluid almost wispy brushwork, airy watercolors, pear-shaped women. But Wenzel deserves a spot in this gal-ery in his own right, too (right).



Transparent

"Is it just me . . . or is he taking longer between turns?"

Nelson Bridwell, is a modest success. It tries perhaps too hard to be representative--including some inferior stuff from the 40s in order to show us such thoroughly forgettable creations as Aunt Minerva, Tall Billy, Fat Billy, and Hill Billy (the Lt. Marvels), and Freckles Marvel. Still, the over-all result is a satisfying look at the Red Cheese and all his relations. In the Captain Marvel, Jr. stories, a welcome happenstance: Mac Raboy is mercifully represented in only two of the stories, the other two being done by Bud Thompson, whose clarity of line and composition has always made him the superior delineator of Junior's adventures in my eyes....

Judging from Ron Goulart's report, STAR HAWKS, the strip he writes for Gil Kane to draw, is doing well. Over 100 papers have signed up, enough to make it worthwhile for the authors and the NEA syndicate, which has signed a 2-year contract with Kane and Goulart. If your paper doesn't run the strip, take heart: Tempo Books may be doing a reprint soon....-HARV

James Van Hise 9025 S.W. 48th Terrace Miami, Florida 33165

Add $1.00 postage to all orders. Send money orders or cashiers checks. Personal checks will be held until cleared. All orders over $5.00 will be sent insured.

COMICS

TALES FROM THE CRYPT #30 (fine - $30.00)
#31 (mint - $50.00)(Williamson story)
#33 (near-mint - $40.00)
#35 (fine to near mint - $28.00)
#37 (fine - $20.00)
VAULT OF HORROR #17 (fine - $35.00)
#22 (fine to near mint - $35.00)
#29 (very good to fine - $17.50)
#37 (fine to near mint - $30.00)(Williamson story)
THE HAUNT OF FEAR #19 (fine to near mint - $40.00)
#22 (very good plus - $17.50)
#26 (fine to near mint - $24.00)
WEIRD SCIENCE #15 (1950)(Mint - $90.00)
#6 (fair to good - $15.00)
#7 (fine - $40.00)
#12 (fine - $35.00)
#15 (fine - $35.00)
#18 (fine to near mint - $45.00)
#21 (fine - $40.00)
WEIRD FANTASY #8 (near mint but 3/4" x 2" piece of tape on cover - $35.00)
#12 (fine - $30.00)
#14 (fine, slight crease on cover - $50.00)
#16 (fine - $35.00)
#18 (fine to near mint - $40.00)
#21 (fine - $70.00)
#22 (near mint - $35.00)
INCREDIBLE SCIENCE FICTION #31 (very good to fine - $35.00)
#32 (fine - $40.00)
FRONTLINE COMBAT #4 (very good to fine - $20.00)
#9 (fine - $25.00)
SMASH COMICS #30 (fine - $50.00)(Outstanding Lou Fine Ray)
FOUR COLOR #69 ("Fairy Tale Parade" by Walt Kelly)(Very good to fine, piece of old scotch tape on back cover - $35.00)
HUMBUG #7 (fine - $6.00)(Kurtzman, Davis, Elder, etc.)
ACE COMICS #41 (very good - $8.00)
#59 (very good - $8.00)
SEA DEVILS #1 (very good, outstanding Russ Heath art - $2.50)
STRANGE TALES #109 (good - $3.00)
AVENGERS #20 (good - $1.50)(2 copies)
#21 (fine - $3.00)
#17 (good to very good - $2.00)
#93 (very fine but split spine - $1.50)
#96 (near mint, Adams - $3.00)
HOWARD THE DUCK #2 (mint - $5.00)(2 copies)
#3 (mint - $2.00)(4 copies)
STAR WARS #1 (mint - $4.00)
IRON MAN #2 (mint - $4.00)
CAPTAIN AMERICA #110 (mint, Steranko - $4.00)
SILVER SURFER #18 (fine - $3.00)
FLASH GORDON #5 (Williamson, mint - $4.00)
AMAZING ADULT FANTAST #10 (good, spine taped - $3.00, excellent Ditko throughout)
DAREDEVIL #1 (Marvel, good - $10.00)
JOURNEY INTO MYSTERY #88 (taped spine, good - $5.00)

KULL #2,6,8 (all pristine mint - $3.00 each)
MONSTERS ON THE PROWL #16 (pristine mint - $3.00)(Kull by the Severins)
MARVEL PREMIERE #2 (mint, Warlock - $3.00)
WARLOCK #5 (mint - $2.00)
CONAN #2 (fine - $15.00), #3 (Near Mint - $25.00), #6 (Near mint - $9.00)

MAGAZINES

AMERICAN CINEMATOGRAPHER (January 1978, CLOSE ENCOUNTERS issue - mint - $5.00)
(Have several copies)
PENTHOUSE (Feb. 1973)(Fine, 12 pages of color pics from FLESH GORDON - $5.00)
TRUMP #2 (Fine, Kurtzman - $12.00)
CASTLE OF FRANKENSTEIN #19,22 (mint - $2.00 each)
STAR TREK POSTER BOOK #1 (Near mint - $2.00)

PULPS, DIGESTS AND PAPERBACKS

THE SPIDER (March, 1941, very fine, some tape on inside cover - $25.00)
WEIRD TALES (March 1940)(Fine but edges chipped off on right side of cover at corners. Art by Bok & Finlay - $8.00)
FAMOUS FANTASTIC MYSTERIES (Dec. 1951 - Fine, Lovecraft illustrated by Bok - $3.00)
AMAZING STORIES QUARTERLY (Spring 1948, very good, super-thick 528 pages! Contains Edmond Hamilton's STAR KINGS - $5.00)
PLANET STORIES (Both have Bradbury stories, very good condition - $5.00 each)
(Summer 1950 & Fall 1950)
SCIENCE-ADVENTURE BOOKS Vol. 1 #3 (2 novels, SWORD OF XOTA by James Blish & CITADEL IN SPACE by Neil R. Jones - very good-$2.50)
THE MAN FROM U.N.C.L.E. MAGAZINE (all are fine to near mint and are $2.50 each unless otherwise stated).
March 1966,April 1966,August 1966 (Back cover messed up, thus only $1.50), November 1966, Dec. 1966
THE MAN FROM U.N.C.L.E. #15 (paperback book, very good - $1.50)

HARDCOVER BOOKS

RED NAILS by Robert E. Howard (fine to Near Mint, Don Grant HB out-of-print - $25.00)
ALMURIC by Robert E. Howard (mint - $10.00)
BLOODSTAR by Richard Corben (near mint - $12.50)
THE RICHARD CORBEN FUNNY BOOK (mint - $11.95)
BENEATH THE MOORS by Brian Lumley (Arkham House, mint - $5.00)
The following books are Science Fiction Book Club Editions: (all mint unless noted)
STAR WARS by George Lucas ($5.00)
CLOSE ENCOUNTERS OF THE THIRD KIND by Steve Spielberg - $5.00
FLASHING SWORDS #1 & #2 (Frazetta dj, $5.00 each)
LLANA OF GATHOL AND JOHN CARTER OF MARS (One book, Corben dj - $5.00)
THE 1977 WORLD'S BEST SF (Corben dj, outstanding! - $5.00)
THE GODS THEMSELVES by Isaace Asimov (dj only good, resnt mint - $2.00)
WANDERING STARS edited by Jack Dann (Anthology of Jewish Fantasy & SF includes an Ellison story - $3.50)

British Weekly magazine

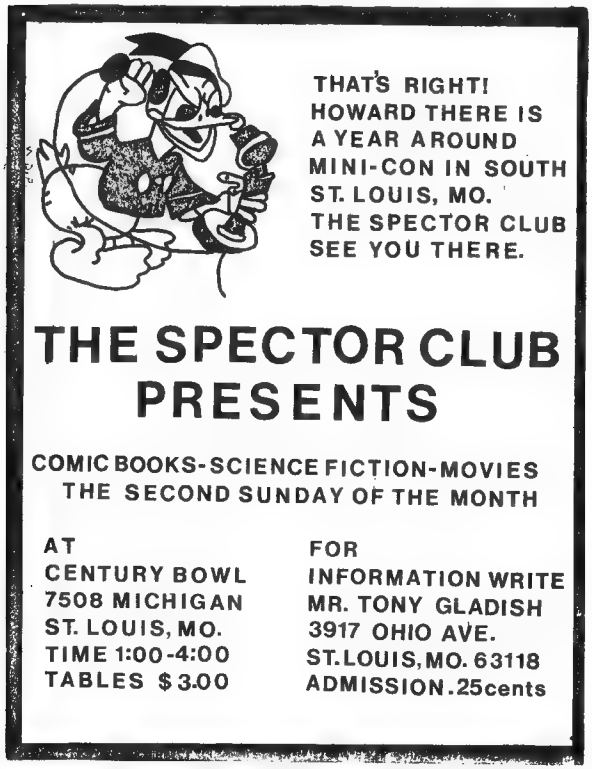
LOOK-IN (From 1974 and a couple from January 1975 - 29 issues plus Summer Special. Each issue features two 2-page color comic strips: KUNG FU (Based on the TV series) & BLACK BEAUTY, plus other various kinds of features on British & American TV series, including DOCTOR AT SEA which is based on the British Show DOCTOR IN THE HOUSE. I'll sell the lot for $15.00)

16mm films - original prints

$90.00 - STAR TREK (black & white original print, not a dupe):"This Side of Paradise"
$20.00 - THE BUCCANEERS (B&W, mint perfect, early fifties show starring Robert Shaw)

WANTED

SHOWCASE #8, 13 WEIRD TALES OF THE FUTURE #5,7 FLASH #105


THAT'S RIGHT! HOWARD THERE IS A YEAR AROUND MINI-CON IN SOUTH ST. LOUIS, MO. THE SPECTOR CLUB SEE YOU THERE.
THE SPECTOR CLUB PRESENTS
COMIC BOOKS-SCIENCE FICTION-MOVIES
THE SECOND SUNDAY OF THE MONTH
AT CENTURY BOWL 7508 MICHIGAN ST. LOUIS, MO. TIME 1:00-4:00 TABLES $3.00
FOR INFORMATION WRITE MR. TONY GLADISH 3917 OHIO AVE. ST.LOUIS, MO. 63118 ADMISSION.25cents

Sunspine is the fan's weekly magazine. Every issue is filled with lists of comics for sale and comics wanted to buy. As soon as you subscribe you can advertise your comic wants or comics for sale -- at no charge. Send $1 for sample issue to Chris Lareau, Box 286, Brighton, Massachusetts 02135. Mention RBCC and get 2 issues.

CAP * NY * CON * '78

ALBANY N.Y. COMIC CONVENTION TIME AGAIN !!!

SEPTEMBER 2 & 3 AT THE TURF INN 205 WOLF RD. COLONIE,N.Y.

DOORS OPEN TO THE PUBLIC AT 10:00 BOTH DAYS. JUST A BUCK A DAY.

MOVIES AND PRIZES ALL DAY LONG. TWO HUGE NIGHT AUCTIONS FILLED WITH STUFF.

DEALERS- THE TABLES ARE NOW ON SALE. THEY GO VERY FAST SO PLEASE RESERVE YOURS AS SOON AS POSSIBLE AND AVOID MISSING OUT ON THE NEWEST BIG CON.

RATES: WALL TABLE 25.00 CENTER TABLE 20.00
CORNER TABLE 35.00

TABLE RATES ARE FOR BOTH DAYS. SORRY NO LATE COMERS THIS YEAR.

OUT OF TOWNERS- LETS SAVE YOU SOME MONEY AND MAKE YOUR BUDGET LAST. MAKE THE RESERVATIONS FOR ROOMS THRU US. WRITE FOR MORE INFORMATION.

TENTATIVE GUESTS AT THE MOMENT ARE; JOE SINNOTT JOE STATON
AL MILGROM SID COUCHY

THE TURF INN IS RIGHT OFF ROUTE 5 (CENTRAL AVE.) ,EXIT 4 FROM I-87.

WRITE:

John S. Iavarone
7 Glendale Avenue
Albany, N.Y. 12208
518-489-5027

or

MIKE DOYLE
27 SNOWDEN AVE.
DELMAR,N.Y. 518-439-2713
No Collect Calls, PLEASE!

CENTRAL NATIONAL WSA BUREAU NO. 314

ALBANY
COMIC CON
IS THE NEWEST,
BIGGEST CON !!

John S. Iavarone
7 Glendale Avenue
Albany, N.Y. 12208

CENTRAL NATIONAL WSA BUREAU NO. 314

John S. Iavarone
7 Glendale Avenue
Albany, N.Y. 12208

THE COMICS ARE IN AT LEAST V.G TO MINT UNLESS STATED OTHERWISE. PLEASE ADD .75¢ POSTAGE ON ALL ORDERS. ALTERNATES ARE HELPFUL. W.S.A MEMBERS CAN TAKE A 10% DISCOUNT ON ALL ORDERS:

TUBBY 20,22 3.50ea.
TIP TOP 126 2.50 217,220 1.50ea.
TWILIGHT ZONE 1173 3.00 1288 3.00
9-11,15 1.50ea. 17,18 .75ea. 23-25, 27,28,31 .40ea.
TOP COMICS 2(BUGS BUNNY) .35
TUROK 54 .60
UNCLE WIGGILY 276 gd+ 1.75 349 pgs. out 428 fa+ .30ea.
VOYAGE TO THE BOTTOM OF THE SEA 10-16 .40ea.
VACATION PARADE 4 7.00
WACKY DUCK 1 gd+/vg 1.25
WILBUR 6,8 3.00ea. 17 1.15
WESTERN FRONTIER 3 nbc .30
WALT DISNEY PRESENTS 2 .40
WHIZ 86 7.50
WOODY WOODPECKER 364,390,416 1.00ea.
16gd .35 20,23,30,31,33,34,40-42, 45-46,47center loose,50 .40ea.
COUNTRY FAIR 5 2.00
WONDERLAND 3 .75
WALT DISNEY COMICS AND STORIES 123 6.00

****PAPERBACKS****
ALL MINT/N.MINT

BACK TO THE STONE AGE frazetta cover 2.00
THE PEOPLE THAT TIME FORGOT fraz. cv. 2.00
ALL IN COLOR FOR A DIME 2.25

GOLDEN ARROW MINI-COMIC 11n.m. 3.00

BEATLES YELLOW SUBMARINE CARDS N.M. 25.00 set
BEATLES TRAY MINT 15.00

OVERSTREET PRICE GUIDES VOL.8 NEW 6.50
SEVEN DISNEY MINI-COMICS FROM THE WHEATIES SERIES. ALL FINE+N.M. SET 15.00

MARVEL OR D.C. COLLECTORS WILL LOVE MY GRAB-BAGS. 25 MINT COMICS FROM '68 TO DATE. MY CHOICE BUT YOU MAY LIST YOUR FAVORITES. THE SET IS WELL WORTH THE 3.50

I AM LOOKING FOR THE FOLLOWING IN GOOD OR BETTER AND WILL TRADE IF NEED BE:
PEP 1,17,22
ARCHIE TOYS AND GAMES
PUPPETS AND COMIC DOLLS
M.L.J. COMICS
BEATLES MATERIAL
3-D COMICS WITH COMICS
EARLY '50 ODD BALL COMICS

D.C. COMICS

ACTION 283,295 .75ea. 300 gd+ .65 307,308,317,340 .75ea. 343 gd+ .50 348 .75 349,354 .60ea. 358 .75 359,361 .60ea. 362 some bc. ink .35 368-372 .50ea. 377 tear .40 378-382, .50ea. 403-405 .45ea. 409,412 .40ea 426,430-432,435,441,458,464,465,467, 469,472 .35ea.

ADVENTURE 304,309,327,329 1.00ea. 371,381,389 .40ea. 390 1.00 391,394-397 .40ea. 400 .50 402,404-406,410,411 419,440 .40ea.
AQUAMAN 5 gd+ .60 6 2.00 8 1.50 28,30,40,41 .60ea. 47,48 .40ea. 53 .35
ANGEL AND THE APE 2 .40
ALL STAR WESTERN 4 .30
ALL STAR COMICS 58 .40
ARMY AT WAR 136,235,240,241 .35ea. 242 .75 249,280,298 .35ea.
ANTHRO 2-4,6 .50ea.
ATOM 4 2.25 5 sm. pc. out bc, 1.50 7 2.00 9 v.g. 1.50 10 1.00 11 .75 13,28,30,31,33,38 all good+ .35ea. 39 .40
ALL AMERICAN MEN OF WAR 56 .75 99 .40
BLACK LIGHTING 1 .50 2,4 .40ea.
BOY COMMANDOS 1 (NEW) .50
BLACKHAWK 178,186,187,189,194 .75ea. 244 .40
BEOWULF 1 .50 4 .40
BLOP 1 1.00 9,14,16 .40ea.
BIMA 1 .50

CAP*NY*CON 78 IN ALBANY!!! SEPTEMBER 2 & 3 AT THE TURF INN, WOLF RD. COLONIE N.Y. OUR VERY SPECIAL GUEST WILL BE JOE SINNOTT AND OTHERS. WE ALSO HAVE A SPECIAL TREAT FOR MOVIE FANS FOR MORE INFO JUST WRITE!!!

JOHN S. IAVARONE
COMIC BOOKS BOUGHT, SOLD AND TRADED
7 GLENDALE AVENUE ALBANY, N.Y. 12208

OMEGA ENTERPRISES

Are you a science fiction fan? Are you an SF movie fan? Do you like the sophisticated gadgetry in the films? Do you have a favorite movie or TV star? Have you been looking high and low for good, quality color material on your favorite movie or show? If you answered yes to any of the above questions, than we think that we can interest you. OMEGA ENTERPRISES specializes in color photos and slides from science fiction movies and television programs. Some of our scenes com from such science fiction as:

THE ANDROMEDA STRAIN BARBARELLA CAPT. SCARLET CLOSE ENCOUNTERS OF THE THIRD KIND DARK STAR DEMON SEED FORBIDDEN PLANET FANTASTIC JOURNEY LOST IN SPACE FANTASTIC VOYAGE FUTUREWORLD THE HOBBIT THE INVADERS LOGAN'S RUN(both movie and TV versions) LAND OF THE GIANTS PLANET OF THE APES(and sequels) THE QUESTOR TAPES ROLLERBALL THE PRISONER GENESIS II THE THUNDERBIRDS QUARK TIME TUNNEL DAMNATION ALLEY SPACE: 1999 STAR TREK STAR WARS 2001: A SPACE ODYSSEY UFO WAR OF THE WORLDS WONDER WOMAN VOYAGE TO THE BOTTOM OF THE SEA ZARDOZ STARSHIP INVASIONS THE FORBIN PROJECT SPACE ACADEMY

Our prices are very reasonable, and if we don't have something, we can probably get hold of it without too much trouble. All of our prints are done on glossy paper with borders (the same the studios do it). All scenes are available in 3½ x 5, 5 x 7, 8 x 10, 11 x 14 (write for price), 35mm duplicate slide, 4 x 5 or 2¼ x 2¼ transparencies. Our catalog is $1.50 from:

OMEGA ENTERPRISES

PO BOX 744, FDR STATION

NEW YORK, NY 10022

Att: Dept. *R1*

If you would like to receive the updates to the catalog (mailed every 5 weeks or so), enclose an extra stamped self addressed envelope.

We are very amenable to trading, and outright buying. If you have something that we like, we will either arrange a satisfactory trade, or pay a fair price. Please no slides made from books or photos. We will accept nothing less than originals, or 1st generation duplicates.

Remember, the last word in science fiction is OMEGA.

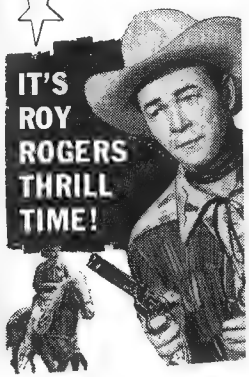
SPECIALIZING IN SF SINCE 1974

Enjoy Classic Films, Westerns, and Serials on...

VIDEO CASSETTE

The Nostalgia Merchant now offers full-length feature films and serials legally for home video use in both the Betamax and VHS formats. Just add the butter and popcorn—and presto! Instant nostalgia!

Features - $49.95 each



HIGH NOON—with Gary Cooper, Grace Kelly, Katy Jurado and Lloyd Bridges—85 minutes—B&W.
JOHNNY GUITAR—with Joan Crawford, Sterling Hayden, Mercedes McCambridge and Ernest Borgnine—110 minutes—Color.
FLYING TIGERS—with John Wayne, Anna Lee, John Carroll and Paul Kelly—101 minutes—B&W.
ANGEL AND THE BADMAN—with John Wayne, Gail Russell, Harry Carey and Bruce Cabot—100 minutes—B&W.
TRAIL OF ROBIN HOOD—with Roy Rogers and guest stars: Allan "Rocky" Lane, Monte Hale, Rex Allen, Tom Tyler, Ray Corrigan and Tome Keene—67 minutes—Color.
HELLFIRE—with William Elliott, Marie Windsor, Forrest Tucker and Jim Davis—90 minutes—Color.
THE LAST COMMAND—with Sterling Hayden, Richard Carlson, and Ernest Borgnine—110 minutes— Color.

A ONE-MAN BLITZKRIEG!
Devoting the strength of his super-Herculean body to the task of destroying the power of a crazed scientist!

Double Features - $69.95 each

Bring back those wonderful Saturday matinees with our special "double feature" tapes. Two great action western features on one two-hour tape!
DOUBLE FEATURE Number 1—CALLING WILD BILL ELLIOTT with "Wild Bill" Elliott and SANTA FE SADDLEMATES with Sunset Carson.
DOUBLE FEATURE Number 2—THE NIGHT RIDERS with John Wayne and HOME ON THE RANGE (in color) with Monte Hale.
DOUBLE FEATURE Number 3—IRON MOUNTAIN TRAIL with Rex Allen and of Cimarron with SHERIFF OF CIMARRON with Sunset Carson.
DOUBLE FEATURE Number 4—DON'T FENCE ME IN with Roy Rogers and SHERIFF OF WICHITA with Allan "Rocky" Lane.

Serials - $129.95 each

Thrill once again to those action-packed "cliffhangers" in their complete episode-by-episode form on two two-hour tapes!
ADVENTURES OF CAPTAIN MARVEL—with Tom Tyler, Louise Currie and Frank Coghlan Jr.—12 episodes. (4 hours)
KING OF THE ROCKETMEN—with Tris Coffin, Mae Clarke and I. Stanford Jolley—12 episodes. (4 hours)
THE MASKED MARVEL—with William Forrest, Louise Currie and Tom Steele—12 episodes.

Tapes available in Beta II and VHS formats. No Beta I orders accepted.

Please include $1.00 per tape to cover shipping and handling. All orders shipped via UPS.

Tapes offered by the Nostalgia Merchant are licensed for home use only, and may not be exhibited or shown in colleges, universities or any other public place whether or not admission is charged.

THE NOSTALGIA MERCHANT

Please send the following

	PRICE
California residents add 6% sales tax	
TOTAL	

©1977 The Nostalgia Merchant

Mail Your Order To.
THE NOSTALGIA MERCHANT
6255 Sunset Blvd., Suite 1019
Hollywood, California 90028

☐ Check or Money Order enclosed. No COD's please.
Please charge my purchase to:
☐MASTERCHARGE ☐BANK AMERICARD
EXP. DATE _____
NUMBER _____
Name _____
Address _____
City _____ State _____ Zip _____

PAYMENTS—Payment for your order should be in the form of a post office money order, express money order, bank draft, or any one of the credit cards listed on our order form. Personal checks will delay your order at least two weeks extra.

RIGHTS Films and Video tapes offered by The Nostalgia Merchant are limited to home showings only. Theatrical and television rights are specifically reserved.

FOREIGN SHIPMENTS—Shipments made to countries other than the United States must be paid for by International Money order or United States Currency. We cannot guarantee safe delivery on foreign shipments.

DELIVERY—Please allow 4 to 6 weeks for delivery.

THE PHANTOM EMPIRE

792 Bateswood Dr., #3 Houston, Texas 77079

All units listed below are radio shows unless otherwise indicated and run approximately one hour each unless otherwise noted.
PRICE:
REEL: 1200 foot (4 hours) = $9.00. 2400 foot (8 hours) = $15.00. Please add 50¢ extra per reel for postage.
CASSETTE: One hour $3.50. Four or more hours $3.00 per hour. Please add 25¢ per hour for postage.

old-time radio

#73R - HALLS OF IVY (2 shows)
starring Mr. & Mrs. Ronald Coleman.
"A shy old bachelor acquires a lady friend"
"Mrs. Hall judges tryouts for a campus play"

#74R - SPACE PATROL (2 shows)
"The Cebrascope"
"The Return of Prince Bacharatti"

#75R - MR. DISTRICT ATTORNEY (2 shows)
"Spring Fever" 5/19/48
"The Deadly Snowflake"
(Both Ipana & Sal Hepatica)

76R - JACK BENNY 11/16/47
(Lucky Strike)
EDGER BERGEN & CHARLIE McCARTHY guests The Mills Bros. 2/25/52
(Coca-Cola)

77R - STRAIGHT ARROW 1/7/50
(Nabisco)
THE ANDREWS SISTERS SHOW 12/31/44
(Kelvinator)

78R - THE HALLS OF IVY 1st show 10/4/50
(Schlitz Beer)
SPIKE JONES SHOW guest Jack Owens 11/7/47 (Coca-Cola)

79R - SPIKE JONES SHOW guest Diana Lynn 6/18/49 (Coca-Cola)
TRIBUTE TO THE SHRINERS with Bob Hope, Dinah Shore, Spike Jones, Roy Rogers

80R - ROY ACUFF SHOW (2 shows)
Programs #1 & 2
(Royal Crown Cola)
DR. PEPPER TREASURE HUNT Sept. 1939
(Dr. Pepper)
EDDY ARNOLD SHOW program #23

#81R - THE RED SKELTON SHOW (2 shows)
2/13/52
2/20/52
(Both Blue Star Blades)

#82R - HOPALONG CASSIDY (2 shows)
"Murder On The Trail"
"Hoppy Takes A Chance"

#83R - BING CROSBY CHESTERFIELD SHOW (2 shows)
3/15/50 guests Gary Cooper and Gary Crosby
3/22/50 guests Philip and Dennis Crosby
(Both Chesterfield)

#84R - SUSPENSE (2 shows)
"Ghost Hunt" with Ralph Edwards
"Rave Notice" with Milton Berle
6/23/49 10/12/50
(Both Autolite)

#85R - YOUR HIT PARADE 7/31/48
(Lucky Strike)
THE JIMMY DURANTE SHOW guest Dorothy Lamour 4/7/48
(Rexall)

#86R - COKE TIME starring Eddie Fisher
Program #330
(Coca-Cola)
CLUB 15 starring Dick Haymes with The Andrews Sisters. 9/23/49
(Campbells)
HARRY JAMES from Meadowbrook West 2/14/46
PAUL WHITEMAN 12/21/38

#87R - THE WHISTLER
"One Man Jury"
(Signal Oil Co.)
X-MINUS ONE
"Dwellers in Silence"

#88R - THE MYSTERIOUS TRAVELER
"The Man Insects Hated"
STORIES BY OLMSTEAD
"The Outcasts"

#89R - BIG BAND BROADCASTS
Harry James from Casino Gardens 9/23/45
Glen Gray "Here's To Vets"
Harry James from Meadowbrook West 2/14/46

#90R - BIG BAND BROADCASTS
PAUL WHITEMAN CHESTERFIELD SHOW 12/31/38
(Chesterfield)
CLAUDE THORNHILL "One Night Stand" #216

#91R - BIG BAND BROADCASTS
Charlie Spivak "One Night Stand" 2/22/45
Elliot Lawrence "One Night Stand"

#92R - THE SHADOW (2 shows)
"The Cat That Killed"
"GUN ISLAND" 10/23/38
(Blue Coal"

#93R - THE LIFE OF RILEY
"Phony Screen Test"
EDDIE CANTOR SHOW guest Esther Williams 10/18/44
(Bristol Myers)

#94R - WEIRD CIRCLE
"The Thing in the Tunnel"
LIGHTS OUT
"Sub Basement" 8/24/43

#95R - EDDIE CANTOR PABST BLUE RIBBON SHOW 5/6/48
(Pabst)
SPOTLIGHT BANDS with Harry James
ADVENTURES OF BABE RUTH #9

#96R - THE SHADOW (2 Shows)
"Death Prowls At Night"
"Guest Of Death"
(Blue Coal"

97R - ALL STAR WESTERN THEATRE
(2 shows) with Foy Willing & The Riders of The Purple Sage.
8/2/47
9/9/47
(Both Webers Bread)

98R - HOPALONG CASSIDY (2 shows)
"Dead Man's Hand"
"The Rainmaker Of Eagle Nest Mountain"

99R - SPACE PATROL (2 shows)
"The Red Demon Of Venus"
"Descendents from the Black Star"

100R - TARZAN (2 shows)
"Lake Of Blood" 6/21/52
"Jungle Heat" 6/28/52

101R - DENNIS DAY SHOW
"Sponsor for a new show"
FIBBER McGEE & MOLLY
"Zyther Lessons" 5/16/39
(Johnsons Wax)

102R - THE SHADOW (2 shows)
"Curse Of The Guilty"
(Blue Coal)
"Message From The Hill"

103R - INNER SANCTUM
"The Wailing Wall"
(Lipton)
SUSPENSE
"The House in Cypress Canyon"
(Roma Wines)

104R - DUFFY'S TAVERN
"The Coming Out Party"
(Ipana)
BURNS AND ALLEN 9/30/48
(Maxwell House)

105R - FIBBER McGEE & MOLLY
"Escaped Convicts" 5/30/39
(Johnsons Wax)
EDDIE CANTOR SHOW
"Christmas Show" 12/20/44

106R - THE MILTON BERLE SHOW
3/2/48
(Philip Morris)
THE LIFE OF RILEY
"Riley's sister wants to marry a bookie"

107R -

107R - JACK BENNY SHOW
guest Ingrid Bergman
(Lucky Strike)
MYSTERIOUS TRAVELER
"Last Survivor"

108R - COMMAND PERFORMAN
"Parody of Dick Tracy"
with Bob Hope, Jerry Colona, Bing Crosby, Dinah Shore, etc.

109R - THE SHADOW (2 shows)
"Valley Of Living Terror"
(Carey Salt)
"The Ruby Of Cava1"

110R - EDGAR BERGEN & CHARLIE McCARTHY
guest Kennan. 9/9/45
SONGS BY MORTON DOWNEY
12/14/48
(Coca-Cola)

111R - GUNSMOKE
"Ramirez Daughter"
HARRY LIME, THE THIRD MAN
starring Orson Wells
"Murder On The Riviera"

112R - ESCAPE
"North of Polaris"
THE SHADOW
"Traffic in Death"

113R - EDGAR BERGEN & CHARLIE McCARTHY
guest Margaret O'Brien 11/18/45
THE RALEIGH SHOW
with Tommy Dorsey. Guests Jack Benny and Bing Crosby.
(Raleigh & Kool)

114R - PHIL HARRIS - ALICE FAYE SHOW
"Remley's Aunt Visits"
(Rexall)
LUM & ABNER (2 shows)

115R - MY LITTLE MARGIE
"Dad's Birthday"
THE GREAT GILDERSLEEVE
"Kathy Lee"

116R - SMILIN ED & HIS BUSTER BROWN GANG 1940
(Buster Brown Shoes)
JACK ARMSTRONG
"Land Of The Sky" 2/20/42
(Wheaties)
CAPT. MIDNIGHT
Chapter 23, 1939
(Skelley Oil)

117R - SUSPENSE
"The Trap"
(Autolite)
THE RED SKELTON SHOW
"Deadeye & The Western Dance"

118R - FIBBER McGEE & MOLLY
"Molly receives a mysterious box of candy"
IT PAYS TO BE IGNORANT
"First question on Henry the VIII"

119R - EDGAR BERGEN & CHARLIE McCARTHY
guests Abbott & Costello, and Judy Garland
(Chase & Sanborn and Royal)

120R - PHIL HARRIS - ALICE FAYE SHOW
10/24/48
(Rexall)
AMOS & ANDY 10,000th SHOW
(Rexall)

121R - THE ALDRICH FAMILY
"The Babysitters" 5/11/44
HARRY LIME, THE THIRD MAN
starring Orson Wells.
"The Painted Smile"

122R - SAM SPADE
"Flopsey, Mopsey Cottontail"
(Wildroot Cream Oil)
CLUB 15
with Bob Crosby & The Andrew Sisters.
THE JACK SMITH SHOW
6.29/51
(Tide)

123R - ARCHIE ANDREWS
"The Halloween Party"
(Swift)
SAM SPADE
"The Stopped Watch Caper"
(Wildroot Cream Oil)

124R - THE LONE RANGER
"The Wilson Bros."
MARK TRAIL
"Tracks of Death"
(Kellogg's Corn Flakes)

125R - PHIL HARRIS - ALICE FAYE SHOW
10/31/48
(Rexall)
BERGEN & CHARLIE McCARTHY
guest Don Ameche
(Chase & Sanborn and Royal)

126R - NATIONAL BARNDANCE
10/2/43
(Alka-Seltzer)
LUM & ABNER
"Lum fakes a nervous breadown"
SUPERMAN 1/31/45
(Kellogg's Pep)

127R - MR. CHAMELEON
"The Perfect Maid Murder Case"
(Bayer Aspirin)
HARRY LIME, THE THIRD MAN
starring Orson Wells
"Man Of Mystery"

128R - FRED ALLEN
11/28/48
(Ford)
THE GREAT GILDSLEEVE
"The Suggestion Box"

SPECIALS

PLEASE NOTE: The tapes listed below are priced individually. These consist of longer units. Because it is easier & quicker for us to process these than the 1-hour units, we can offer them at a much lower cost.

#SP1 - The very first 24 episodes (which run 15 minutes each) of THE BLUE BEETLE. Each story is complete in two episodes. 6 hours.
REEL: $10.00 plus 50¢ postage.
CASSETTE: $14.00 plus 75¢ postage.

#SP2 - 72 consecutive 15 minute episodes of CAPT. MIDNIGHT from 11/14/39 thru 3/27/40. Episodes #187-258. All have Skelley Oil commercials. 18 hours.
REEL: $25.00 plus $1.00 postage.
CASSETTE - $40.00 plus $1.25 postage.

#SP3 - The very first 18 episodes of SUPERMAN. 4 1/2 hours.
REEL - $7.50 plus 50¢ postage.
CASSETTE - $10.00 plus 50¢ postage.

#SP4 - All the shows contained on units 73R, 74R, 75R, 76R, 77R, 78R, 79R, 80R. 8 hours.
REEL - $11.50 plus 50¢ postage.
CASSETTE - $20.00 plus $1.00 postage

#SP5 - All the shows contained on units 81R, 82R, 83R, 84R, 85R, 86R, 87R, 88R. 8 hours.
REEL - $11.50 plus 50¢ postage.
CASSETTE - $20.00 plus $1.00 postage.

#SP6 - All the shows contained on units 89R, 90R, 91R, 92R, 93R, 94R, 95R, 96R. 8 hours.
REEL - $11.50 plus 50¢ postage.
CASSETE - $20.00 plus $1.00 postage.

#SP7 - All the shows contained on units 97R, 98R, 99R, 100R, 101R, 102R, 103R, 104R. 8 hours.
REEL - $11.50 plus $1.00 postage
CASSETTE - $20.00 plus $1.00 postage.

#SP8 - All the shows contained on units 105R, 106R, 107R, 108R, 109R, 110R, 111R, 112R. 8 hours.
REEL - $11.50 plus 50¢ postage.
CASSETTE - $20.00 plus $1.00 postage.

#SP9 - All the shows contained on units 113R, 114R, 115R, 116R, 117R, 118R, 119R, 120R. 8 hours.
REEL - $11.50 plus $1.00 postage.
CASSETTE - $20.00 plus $1.00 postage

#SP10 - All the shows contained on units 121R, 122R, 123R, 124R, 125R, 126R, 127R, 128R. 8 hours.
REEL - $11.50 plus 50¢ postage.
CASSETTE - $20.00 plus $1.00 postage.

STAR SOUNDS

792 BATESWOOD DR., #3, HOUSTON, TEXAS 77079

Now available on tape, many of your favorite science fiction tv shows and movie classics. All units listed below run about one hour each, unless otherwise indicated. All tapes are listed by unit number, be sure to list those numbers when ordering. And be sure to specify cassette or reel.

Prices

CASSETTE: One hour $3.50. Four or more hours - $3.00 per hour. Add 25¢ extra per hour for shipping.
REEL: 1200 foot (4 hours) = $9.00 each. 2400 foot (8 hours) = $15.00 each. Add 50¢ extra per reel for shipping.
All reels are recorded quarter track at 3 3/4 ips.

STAR TREK TV SHOWS

#1ST - "CITY ON THE EDGE OF FOREVER"

#2ST - "RETURN TO TOMMOROW"

#3ST - "A PRIVATE LITTLE WAR"

#5ST - "THE MENAGERIE"
Two hours

6ST - "MIRROR, MIRROR"

#7ST - "THE TROUBLE WITH TRIBBLES"

#8ST - "WHERE NO MAN HAS GONE BEFORE"

#9ST - "SHORE LEAVE"

#10ST - "ARENA"

#11ST - "FOR WHOM GODS DESTROY"

#12ST - "WINK OF AN EYE"

#13ST - "THE CLOUD MINDERS"

"14St - "REQUIEM FOR METHUSELAH"

#15ST - "ALL OUR YESTERDAYS"

#16ST - "THE EMPATH"

#17ST - "THE SAVAGE CURTAIN"

#18ST - "THE DEADLY YEARS"

#20ST - "THE ENEMY WITHIN"

#21ST - "THE MAN TRAP"

#22ST - "THE NAKED TIME"

#23ST - "WHAT ARE LITTLE GIRLS MADE OF"

#24ST - "THE ENTERPRISE INCIDENT"

#25ST - "AND THE CHILDREN SHALL LEAD"

#26ST - "SPOCK'S BRAIN"

#27ST - "SPACE SEED"

#28ST - "DEVIL IN THE DARK"

#29ST - "OPERATION ANNIHILATE"

#30ST - "CATSPAW"

#31ST - "FRIDAY'S CHILD"

#32ST - "WHO MORNS FOR ADONIS?"

#33ST - "THE DOOMSDAY MACHINE"

#34ST - "WOLF IN THE FOLD"

#35ST - "ELAAN OF TROYIUS"

#36ST - "THE CORBONITE MANEUVER"

#37ST - "THAT WHICH SURVIVES"

#38ST - "A PIECE OF THE ACTION"

#40ST - "DAY OF THE DOVE"

#41ST - "AMOK TIME"

#42ST - "THE RETURN OF THE ARCHONS"

#43ST - "JOURNEY TO BABEL"

#44ST - "THE ULTIMATE COMPUTER"

#45ST - "THIS SIDE OF PARADISE"

#46ST - "BALANCE OF TERROR"

#47ST - "LIGHTS OF ZETAR"

#48ST - "SQUIRE OF GOTHOS"

#1SF - RAY BRADBURY SPECIAL
"Burgess Meredith Reads Ray Bradbury"
"Farenheit 451" (movie)
ALFRED HITCHCOCK PRESENTS "Special Delivery" (based on "Boys; Grow Mushrooms in Your Basement").
Total 3 hours

#2SF - "The Night Stalker" (movie)
"The Night Strangler" (movie)
Total 3 hours

#3SF - WILLIAM SHATNER SPECIAL
"The Horror at 37,000 Feet" (movie)
"The Transformed Man" (From a rare record album).
Total 2 hours

#4SF - "Planet Earth" (movie)
2 hours

#5SF - TWILIGHT ZONE
"To Serve Man'
"Nightmare at 20,000 feet" (stars William Shatner)

#6SF - TWILIGHT ZONE
"And When The Sky Was Opened"
"The Odyssey of Flight 33"

#7SF - TWILIGHT ZONE
"The Monsters Are Due On Maple Street"
"Walking Distance"

#8SF - ARCH OBLER's DROP DEAD
This is a collection of some of the most frightening radio broadcasts ever done, including "The Chicken Heart", "The Dark" (in which people are literally turned inside out), and others.

#9SF - "THE MAKING OF STAR WARS"
as told by C3PO and R2-D2. A behind the scenes look at the making of possibly the best SF movie of them all. One hour.
$4.00

OUTER LIMITS TV SHOWS

#1LT - "DEMON WITH A GLASS HAND"

#2LT - "GALAXY BEING"

#3LT - "ONE HUNDRED DAYS OF THE DRAGON"

#4LT - "MAN WITH THE POWER"

#5LT - "ARCHITECTS OF FEAR"

#6LT - "THE SIXTH FINGER"

#7LT - "THE ZANTI MISFITS"

#8LT - "THE MICE"

#9LT - "NIGHTMARE"

#11LT - "ADAM LINK, ROBOT"

#12LT - "SOLDIER"

#13LT - "TOURIST ATTRACTION"

#41C - MOVIE CLASSICS
"Mysterious Island"
"The Abominable Snowman"
3 hours

#42C - MOVIE CLASSICS
"Jason & The Argonauts"
"Day The Earth Stood Still"
3 hours

#43C - MOVIE CLASSICS
"Journey To The Center Of The Earth"
"Fantastic Voyage"
4 hours

44C - MOVIE CLASSICS
"War Of The Worlds"
"The Time Machine"
4 hours

45C - MOVIE CLASSICS
"King Kong"
"The Thing"
"Island Of Lost Souls"
4 hours

46C - MOVIE CLASSICS
"7TH Voyage Of Sinbad"
"Planet Of The Apes"
4 hours

47C - MOVIE CLASSICS
"Silent Running"
"The Forbin Project"
4 hours

48C - MOVIE CLASSICS
"The Andromeda Strain"
"The 7 Faces Of Dr. Lao"

Copper Toadstool

1: 36 Offset, Digest Pages of Fantasy, SF, & Horror Fiction & Art: $1.00 SOLD OUT!

2: 86 Offset, Digest Pages of Fantasy, SF, & Horror Fiction & Art: $1.25 (As of May 10th, there are only 30 backissues left.)

3: 104 Offset, Digest Pages of Fantasy, SF, & Horror Fiction and Art and with a wraparound cover: $1.50

4: 100 Offset, Digest Pages of Fantasy, SF, & Horror Fiction and Art and with a tipped-in, color-print cover: $1.50

(Subscriptions: 3 issues for $3.75)
(Cheques please add 25¢ extra)

Payable to: dale hammell

7500 bridge street, richmond, b.c., canada V6Y 2S7

IMPORTANT ANNOUNCEMENT

SOMETHING FOR EVERYONE! Ask yourself this question: When I buy for my collection would I prefer to buy at my price or would I prefer to buy at the price someone else dictates? If you would prefer to buy at the price which you set yourself, then read on!

Our all new, expanded, fully-illustrated COLLECTORS SHOWCASE AUCTION CATALOGUE #4 will be available soon with nearly 1,000 collectors items for sale at auction, and you will be setting the prices. The items are from many diverse fields, all scarce & difficult to obtain. . .and every item offered will be illustrated in this large format (8½" x 11") catalogue. NEARLY 1,000 SCARCE, SOUGHT-AFTER ITEMS WILL BE PICTURED, FULLY DESCRIBED, ACCURATELY GRADED, AND AVAILABLE FOR AUCTION WITH NO MINIMUM, NO RESERVE. As a small sample of what the catalogue will contain:

SCIENCE FICTION & FANTASY

1920's through 1940's Pulp Magazines: Astounding - Amazing - Unknown - Doc Savage - Spicy Western - Shadow - Spicy Adventure - Spicy Detective - Spider - Phantom Detective - Operator Five - and many more

Out-of-Print Books: Out of Space and Time and Lost Worlds by Clark Ashton Smith - Night's Black Agents by Fritz Leiber - other Arkham House books - Edgar Rice Burroughs first editions - Fanzines - Tarzan Clans of America - Flash Gordon Strange Adventures magazine - other miscellaneous items

COMIC BOOKS AND RELATED ITEMS

Scarce Comic Books: early Action, Superman, All-Star, Detective, Wonder Woman, More Fun, and Flash Comics - Walt Disney Comics and Stories - Donald Duck #29 and #62 - Tarzan Single Series #20 - Flash Gordon Four Color #10 - Prince Valiant Feature Book #26 - Captain Marvel - Boy - E.C. Comics - Frank Frazetta Famous Funnies - more

Premiums and Ephemera: Buck Rogers Paint Book - 1941 Little Orphan Annie Decoder Kit - Popeye Big Big Book - Captain Marvel Paint Book - Buck Rogers Big Big Book - Walt Disney 1930's Christmas Cards - Disney Hardcover books - Top Line Books - much more

Big Little Books: Flash Gordon - Mickey Mouse - Buck Rogers - Little Orphan Annie - Tarzan - Our Gang - Buck Jones - Wash Tubbs - Terry & the Pirates - Laughing Dragon of Oz - many others

MOVIE MATERIAL

1920's through 1940's Movie Magazines: Photoplay - Motion Picture - Movie Story - Motion Picture Classic - Romantic Movie Story - Screen Play - Insider - New Movie - others

Movie Posters: Forbidden Planet - Secret Service in Darkest Africa - G-Men vs. the Black Dragon - Walt Disney's Reluctant Dragon - many more

Plus: Silent Movie lobby cards (11" x 14") - Movie Still Sets - Pressbooks - Rare Movie & Television Scripts - Original Star Trek Scripts - Movie Programs - Hardcover Books - and on and on

ORIGINAL ART

New Original Paintings: C. C. Beck - Frederic Ray - Creig Flessel - Wally Wood - Mike Sekowsky - George Evans - Paul Reinman - Bill Ward - other top comic and fantasy artists

Animation and Comic Book Art: Walt Disney Studio - Carl Barks - Jack Kirby

AN ABSOLUTELY FANTASTIC PANORAMA OF ORIGINAL ART

PLUS HUNDREDS & HUNDREDS OF OTHER ITEMS

If you have never bid at auction before, now is the best time to begin. A special section of the catalogue tells you all about how the auction works and includes helpful suggestions for placing your bids by mail & telephone. When you bid at auction you pay the price you want to pay, not the price someone else says the item is worth.

This all new, 52-page catalogue is available for only $2.50 postpaid and with it goes our guarantee.

GUARANTEE: If when you receive the catalogue you are not 100% satisfied with it just let us know and we will refund your $2.50, and you can keep the catalogue. You really can't lose but you can gain a lot of knowledge on the many scarce items shown in the catalogue as well as the opportunity to bid on the items of your choice at a price you set yourself.

SEND IN THE COUPON TODAY. Do it right now and be assured of receiving your copy without delay and in plenty of time to place your bids before the sale date. Don't delay or it might be too late.

COLLECTORS SHOWCASE
6763 Hollywood Boulevard - Hollywood, California 90028

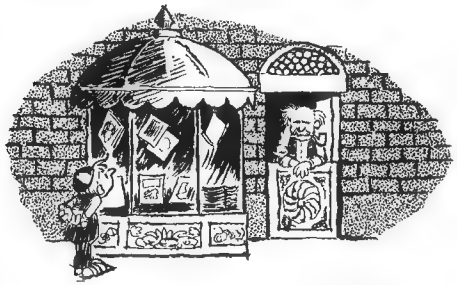
Please send me ____ copy(ies) of COLLECTORS SHOWCASE AUCTION CATALOGUE #4 as soon as available at $2.50 each. I have enclosed $_____.

NAME_____

ADDRESS_____

CITY_____STATE_____ZIP_____

YE OLDE FANZINE SHOPPE



SEND ALL ORDERS TO: JAMES VAN HISE, 9025 S.W. 48th TERRACE, MIAMI, FLA. 33165
ADD 50¢ POSTAGE TO ALL ORDERS

TREK #10 = $2.50 - Full color covers. Special CAPTAIN KIRK issue. Articles include "A Brief Look At Kirk's Career", a critique on William Shatner, and various other articles on Kirk. Also nice artwork by Monica Miller and Joni Wagner.
NEW!

TREK #9 = $2.50 - Full color covers (including 2 STAR WARS stills), "An Evening With George Take!", an article on Dr. McCoy, two divergent articles on how STAR TREK handled time travel and over ten pages on STAR WARS including behind the scenes pics and many stills from the film.

TREK #6, THE MAGAZINE FOR STAR TREK FANS = $3.50 - Full color front cover of Kirk from "Amok Time", article on "2001: A SPACE ODYSSEY", long article on the Star Trek special effects models with never before published stills of the Romulan & Klingon models, Enterprise diagram, part two of a British ST comic strip reprint and more!

TREK #7, THE MAGAZINE FOR STAR TREK FANS = $3.00 - full color cover of Kirk, Spock & Yeoman Rand, exclusive interview with Grace Lee Whitney, a look at Mr. Spock, Trek roundtable, Trek Trivia, Media Briefs, and much much more!

TREK #8, THE MAGAZINE FOR STAR TREK FANS = $3.00 - Full color front cover painting of Spock & Sulu, two articles on Gene Roddenberry, "The Psychology of Mr. Spock", a complete index and review of all the animated Star Trek episodes (with many fine stills), "Star Trek Mysteries Solved!" and more.

8 X 10 FULL COLOR STAR TREK PHOTOS = $3.00@, 5 or more $2.50@ - Send 25¢ for list of 100 pictures. These prices are for Glossy photos. Add 50¢ per print for silk. If there is a specific scene you want which I don't happen to have stocked but can get made up I will do them for the same prices listed above. Any STAR TREK still I have previously advertised in the RBCC is also still available.

STAR TREK: HOUSTON - $3.50 - New slick publication has full color front and back covers (the front a photo, the back a painting), interviews with James Doohan and Walter Koenig, "An Evening With Gene Roddenberry", "The Cage/The Menagerie: A Comparison", "The Tholian Web" photo retelling, "Where No Man Has Gone Before" article, "Star Trek: Beyond The Pilots". All articles have many photos. Also art by Steve Fabian and Don Rosa. Excellent!

SPIRIT SECTIONS = $4.25 each - These sets contain ten different 8 page sections beginning chronologically with the very first "Spirit" on June 2, 1940. Each section consists of a seven page Spirit strip with one page of background history on the creation of that particular story written by the man who originally created it, Will Eisner! These are printed in black and white the same size they originally appeared in over thirty years ago.
SET #2

NOVA SCIENCE FICTION = 75¢ - Amateur tales of SF and fantasy by the possible SF writers of tomorrow. Tales from the sublime to the shocking compiled by the Nova SF Society of the University of Miami. Artwork by Mike McKenney.

DRACULA COVER BY DON NEWTON = 75¢ - Full color, 8 1/2 X 11.

1978 OVERSTREET COMIC BOOK PRICE GUIDE = $7.95 - All comics from 1933 to present are listed along with their current market value. Over 500 small cover reproductions illustrate the guide. Also features a color cover, a guide to comic fandom and articles on collecting comics. Over 500 pages long.
NEW

CLOCKWORK ORANGE SOUVENIR MAGAZINE = $1.00 - Eight page tabloid magazine on slick paper issued by the studio in conjunction with the film and contains many full color stills and articles entirely on the film, Kubrick & Malcolm McDowell.

ACTION COMICS #1 REPRINT = $2.50 - This is a giant 10 X 13 inch FULL COLOR reprint of this classic Golden Age comic which featured the very first Superman story.

THE SHADOW #1 [D.C.] = $1.00 - The original pulp adventure hero as interpreted by Mike Kaluta. Sure to become a classic!

MR. A by Steve Ditko = 75¢ - This fanzine features four complete strips of "MR. A" by Ditko (totalling almost 40 pages) plus color covers and color centerspread as well. It's Ditko at his best!

FULL COLOR FRAZETTA FAMOUS FUNNIES PRINT = $1.25, two for $2.00. 9 X 12 full color print of the Frank Frazetta Buck Rogers cover of FAMOUS FUNNIES #214.

DETECTIVE COMICS #27 REPRINT = $2.50 - This is a giant 10 X 13 inch FULL COLOR reprint of this classic Golden Age comic which featured the very first Batman story

FANTASTIC FANZINE #12 = $1.50 - Beautiful full color cover painting by Robert Kline, plus other excellent art by Newton, Cockrum, Kline, Richardson as well as a color centerspread by Fantucchio. Also, several well written articles and an excellent Robert Kline interview studded with many beautiful examples of his artwork.

THE ART OF NEAL ADAMS = $3.00 - Full color front and back covers, the back cover being an unpublished cover planned for Warren's "Spirit". There is a great deal of previously unpublished art for projected comic covers, movie posters, record albums, the play WARP, comic strips and more. Excellent.

FANDOM ANNUAL #1 = $2.50 - Fantucchio cover, many many articles on Golden Age characters and comics such as Fawcett, FLASH COMICS, Nedor comics, etc. with many art reproductions. Also an article on EC's WEIRD SCIENCE and an interview with Harvey Kurtzman. Color front and back covers.

FANDOM ANNUAL #2 = $5.00 - Illustrated interview with Fantucchio, as well as one with Joe Kubert. The complete SAVAGE EARTH strip by Don Newton (19 pages), art by Finlay (portfolio), Wrightson, Wood, Richardson, Newton, Raymond, Frazetta (gallery of classic covers) and others. Articles on Golden Age comics, Batman, Blue Bolt, Walt Disney Comics, EC's New Trend, Joe Orlando, WEIRD SCIENCE, Ghost Rider and considerably more.

Ye Olde Fanzine Shop

SEND ALL ORDERS TO: JAMES VAN HISE, 9025 S.W. 48th TERRACE, MIAMI, FLA. 33165
ADD 50¢ POSTAGE TO ALL ORDERS.

ENTERPRISE INCIDENTS #1 = $3.00 - Beautiful front cover of Spock from "Amok Time" by Steve Fabian, back cover of the Enterprise by Mike McKenney, centerspread of two Federation ships by Paul Gorman, inside front cover of Kirk & Spock fighting by Ralph Fowler, 11-page retelling of "Amok Time" using stills and captions, an interview with John Colicos, article on the Star Trek special effects models, interviews with Roddenberry, Harlan Ellison, Norman Spinrad, George Takei and James Doohan, and more!
SECOND PRINTING!
FULL COLOR COVERS!

ENTERPRISE INCIDENTS #2 - $3.00 - Full color front and back covers (the front from "Mirror, Mirror", the back a rare early first season Star Trek color publicity shot). Also a complete retelling of the episode "Mirror, Mirror" with over 30 stills and a one page analysis of the episode; an article on Leonard Nimoy as Sherlock Holmes; an article on Star Trek ship models; a Star Trek review section covering Star Trek items currently available from various sources; a photo feature on Leonard Nimoy using pictures and articles on him reprinted from the 1960's; an interview with DeForest Kelley and more!

ENTERPRISE INCIDENTS #3 = $3.00 - Special "MENAGERIE" issue!!! Full color covers, a 14 page recap of "The Menagerie" with many stills, an article on Jeffrey Hunter, two pages of Star Trek Bloopers, "How Those Star Trek Devices Really Work!" (with many behind-the-scenes stills), The STAR TREK ARCHIVES, The Star Trek Review, a profile of Gene Roddenberry, artwork by Fowler & Wilber.

ENTERPRISE INCIDENTS #4 = $3.00 - Full color back cover painting by Morris Scott Dollens (brand new), recap of Star Trek episode "The Doomsday Machine", a look at what the Shuttlecraft mock-up looks like now, two pages of exciting new Ralph Fowler artwork, a detailed profile of William Shatner, and interview with William Shatner, 3 pages of Star Trek Bloopers, The Star Trek Archives, The Star Trek Review and more!

ENTERPRISE INCIDENTS #5 = $2.50 - Full color covers, "Behind-The-Scenes of STAR TREK" photo feature, "The Banned Episodes of STAR TREK", a report on why the announced new STAR TREK tv series was scrapped, "STAR TREK vs. STAR WARS", an 11 page recap of "This Side of Paradise", 3 pages of STAR TREK BLOOPERS, "The STAR TREK Archives", "The Star Trek Review" and more.

CINEFANTASTIQUE Vol. 5 #4 = $3.00 - Special WAR OF THE WORLDS issue with 29 pages devoted to this film and seven of those pages are in full color including the beautiful cover painting of a Martian. Many behind the scenes stills and information. A lot of choice, rare photos! Also reviews of the STAR WARS book and more. Interview with Jim Danforth in which he explains why he resigned from the Academy of Motion Picture Arts & Sciences over their awarding a special Oscar to the new KONG (the story involves more than you might think!)

NEWTON PORTFOLIO = $1.00 - A collection of great Don Newton art! Remember his classic renderings of Hangman, Thor, Solomon Grundy, the Dweller..?

ENTERPRISE #1 = $2.00 - Full color wraparound cover artwork by Eddings, articles on the psychological and anatomical structure of a Vulcan including illustrations. Part one of the transcript of the TOMORROW SHOW with DeForest Kelley, James Doohan and Walter Koenig, a review column and more.

STAR TREK GIANT POSTER BOOK = $1.00 each - #4-7 - #4 (Klingons, Romulans and "Journey to Babel"), #5 (Spock interview, inside a Vulcan mind, Planet Vulcan revisited), #6 ("Amok Time" critique, The Art of Star Trek, Phasers, Tricorders, etc), #7 ("The Enemy Within" critique, analysis of Captain Kirk, and more). All are on slick paper with many full color stills.

SERIAL ENDING-ESCAPE PICTORIALS = $3.00 each - These are all on heavy stock, 8 1/2 X 11, contain sequence shots from the end of each chapter showing the cliffhanger ending, then one shot from the start of the following chapter showing the escape, also the Opticals (From Chapter One) of leading players, title card, chapter one card, supporting players, credits, recap forward card, eight frame sequence. All of these are blow-ups from the actual film frames. Other stills are also shown, identification of non-listed players, complete detailed chapter-by-chapter synopsis, filming start-stop dates, National release date, footage, running time, editing dates of each chapter, who actually wrote the music, production number, general notes on the serial and production notes. Each has color front and back covers. The available are: DAREDEVILS OF THE RED CIRCLE,

MARVEL TIMES #1 = $1.00 - Articles on Barry Smith, sword & sorcery in comics, comic reviews, Golden Age Timely cover and more.

ART FANTASTIQUE #1 = $2.50 - Color cover and complete issue devoted to reprints of old Virgil Finlay pulp art. Includes much of the long out of print "Best of Virgil Finlay" published a few years ago as well as other pieces. Beautiful!

ART FANTASTIQUE #2 = $2.50 - Color cover by Williamson & Frazetta and interior is devoted to rare art reprints by Frazetta, Crandall and Wood. Includes much work which is difficult to find or hard to obtain outside of obscure hardcover books and pulps. Excellent!

EC REPRINTS = $1.50 each - FULL COLOR, virtually exact reprints of classic issues of EC comics. Art by the greats: Al Williamson, Reed Crandall, Graham Ingels, Wally Wood, Jack Davis and others. Issues presently available from us are: CRYPT OF TERROR, WEIRD SCIENCE #15, SHOCK SUSPENSTORIES #6 & #12, HAUNT OF FEAR #12, WEIRD FANTASY #13, CRIME SUSPENSTORIES #25, VAULT OF HORROR #26 and the first issue of WEIRD SCIENCE (#12).

LONG TOM'S AMERICANA COMIX - $4.25 - This large 12 1/2 X 17 1/2 book reprints four classic Golden Age strips in a large attractive poster size format. These are prime Golden Age from 1940-41 and include two SPACEHAWK by Basil Wolverton, the famous Daredevil battles the Claw story from SILVER STREAK COMICS #7 and the Blue Bolt origin story by Joe Simon. Forty pages from the forties!!

MARVEL COLLECTORS HANDBOOK #1 = $1.25 - Complete index to the FANTASTIC FOUR comics, illustrated with cover reproductions, pin-up pages by Kirby of the Sub-Mariner, Dr. Doom, Silver Surfer, etc; as well as a two page interview with Jack Kirby, the like of which you'll never see in FOOM!

INSIDE COMICS #2 = $1.00 - This is fandom's magazine of investigative reporting. This issue features an article on the Disney Studios and what they have become since Walt's death (written by a man who had an important job at the studios), an excellent interview with the very articulate and creative Harvey Kurtzman, Southern Calif. mini-cons, viewpoints by Steve Ditko and C.C. Beck and much fascinating news.

SERIAL PICTORIAL = $1.25 per volume - Each volume consists of 15 full size 8 X 10 stills and one half page still, all printed on heavy stock. The volumes still available are:
DARKEST AFRICA, DRUMS OF FU MANCHU
ZORRO'S FIGHTING LEGION, SECRET AGENT X-9, and
ROY BARCROFT, REPUBLIC'S GREATEST VILLAIN.

Ye Olde Fanzine Shop

SEND ALL ORDERS TO: JAMES VAN HISE, 9025 S.W. 48th TERRACE, MIAMI, FLA. 33165

ADD 50¢ POSTAGE TO ALL ORDERS

SCIENCE FANTASY FILM CLASSICS #1 = $4.00 - Slick newsstand mag published in Fall of '77. 72 pages. Lots of color. Long features on STAR WARS, 2001, and FORBIDDEN PLANET.

SCIENCE FANTASY FILM CLASSICS #2 = $2.50 - 72 pages, lots of color. Long features on CLOSE ENCOUNTERS OF THE THIRD KIND, also SILENT RUNNING and WAR OF THE WORLDS.

SCIENCE FANTASY FILM CLASSICS #3 = $2.50 - 72 pages, lots of color. Long features on STAR TREK, THIS ISLAND EARTH and LASERBLAST.

FUTURE #1 = $3.50 - 80 pages, lots of color. Features on the early, unused STAR WARS posters. Long article with lots of color repro of S.F. art by Chesley Bonestell. Interview with Fred Pohl and with Douglas Trumbull. Also articles on Rick Baker as well as THE MAN FROM PLANET X.

SCIENCE FICTION HORROR & FANTASY #2 = $2.50 - Not a newsstand pub but just as slick and well produced. Features include articles on STAR WARS, THE MANITOU, METEOR, SUPERMAN, QUARK, INVASION OF THE BODY SNATCHERS, RAY BRADBURY, CHRISTOPHER LEE and more including a long interview with DOUGLAS TRUMBULL which includes all of the excellent photos (in color and black & white) which were in the now out-of-print January 1978 issue of the AMERICAN CINEMATOGRAPHER which covered in depth CLOSE ENCOUNTERS OF THE THIRD KIND! Also an interview with MARK HAMILL.

NEW

THE STAR WARS ALBUM = $6.00 - The slick 80 page book published by Ballantine which covers the making of STAR WARS with lots of pics, many in color. Front and back covers by Greg and Tim Hildebrandt.

CLOSE ENCOUNTERS OF THE THIRD KIND Souvenir book = $5.00 - This slick booklet was available in a few theatres which CE3K was released in December 1977. Has cast, credits, lots of stills with many in color. Nice.

THE STAR WARS WEEKLY #1-6 = $1.00 each - British oversized weekly comic which reprints the Marvel STAR WARS comic in black & white (Weekly #1&2 = Marvel's STAR WARS #1) plus SF back up strips. These won't last long.

CAPTAIN GEORGE'S WHIZZBANG #16 = $1.00 - Excellent nine page article on the special effects wizardry of the Lydecker brothers (many behind the scenes stills); G-8 AND HIS BATTLE ACES article; "Favorite Films Of 1944"; old comic strips & ads plus reviews of recent books and films and more.

GOLDEN-AGE GREATS = $2.50 - Beautifully illustrated forty page book consists of many fine drawings of Golden Age heroes by Don Newton, Bill Black, Dan Adkins, Gil Kane, Reed Crandall and others. There is an index to all the heroes the book features as well as an article on Golden Age heroes by Tom Fagan. This is a new improved edition!

GRAVE TALES = $2.25 - This book features comic strips, all new, printed on extra heavy stock to be suitable for coloration in any way you want. There's strips by Don Newton, Mike Roberts and Robert Parsons, all in the horror & SF vein. There are also single page illustrations by Don Newton as well as others, including some very fine drawings reprinted from old pulp magazines.

ROBERT KLINE SWORD & SORCERY POSTER = 65¢ - Two color poster on slick paper, 8 1/2 X 11.

ROCKET'S BLAST SPECIAL #1 = 65¢ (Timely-Marvel), #7 = 75¢ (EC), #8 = $1.00 (CAPTAIN MARVEL SPECIAL, retells origin in strip by Don Newton, beautiful wash centerspread of Marvel Family by Robert Kline and a new drawing of Captain Marvel by C.C. Beck, exclusively here!)

ADVENTURE LP RECORD ALBUMS = $4.00 each - These 33 1/3 long playing records were put out by MGM in the mid sixties and are virtually impossible to find today. They are not camped up versions but are regular super hero adventure stories. Each record runs 40 to 45 minutes. Those we have in stock are:

"MORE Official Adventures of BATMAN & ROBIN"
[Three episodes]

EERIE #2 = $5.00 - Mint condition. I have a limited number of copies of this. Frazetta cover. Excellent early Warren mag.

GOLDEN AGE COLLECTOR #1 = $1.25 - Stormy Foster by Reed Crandall; the only two METEOR MARTIN strips by Basil Wolverton; also The Web and Steel Sterling. All are original Golden Age strips reprinted with beautiful halftone reproduction.

GOLDEN AGE COLLECTOR #2 = $2.00 - Color cover of Blue Bolt by Don Newton and no less than six Golden Age strips including the Green Lama by Mac Raboy (from GREEN LAMA #1), Blue Bolt by Simon & Kirby, Spacehawk by Basil Wolverton (from TARGET #7), the Twister, the Claw, and a little known classic Dr. Drew story printed from the original art (this is done in a very pronounced Will Eisner style by Grandenetti).

GOLDEN AGE COLLECTOR #3 = $2.50 - Color cover of Firebrand by Don Newton and five long Golden Age strips. Features Firebrand by Reed Crandall, The Green Lama by Mac Raboy, Space Patrol by Basil Wolverton, Captain Daring by Reed Crandall (printed from the original art), and The Fighting Yank. Back cover is the excellent Mac Raboy cover of GREEN LAMA #2.

GOLDEN AGE #3 = $1.50 - Front and back cover by Don Newton (front in color); EC war comics article by Tom Fagan, seven page article on serials and more.

GOLDEN AGE #4 = $1.25 - Front cover by Don Newton, centerspread by Newton of Spy Smasher, portfolio of pages and covers from EC science fiction comics, Jim Jones drawing of Ming the Merciless, articles on JUNGLE COMICS, Landon Chesney and more.

GOLDEN AGE #5 = $1.25 - Excellent front cover by Don Newton of SF hero in hand to jaw combat with monster, back cover by John Adkins Richardson of Hawkman, articles on TOP NOTCH comics, Cary Bates, Forrest Ackerman and others. Numerous illustrations by Don Newton.

GOLDEN AGE #6 = $1.25 - Centerspread by John Adkins Richardson of the Fantastic Four, three page portfolio by Robert Kline of heroes from CLUE COMICS, reprints of excellent art from Spanish comics, "Tyzor The Prehistoric Man" strip by Jim Chase and more.

GOLDEN AGE #7 = $2.00 - Wraparound color cover of Tarzan by Don Newton, fantastic six page Richard Corben portfolio "The World Of Conan", in-depth interview with John Adkins Richardson, "Mnemo, Son Of Little Nemo, In Nostalgi" is a beautiful nine page strip by John Richardson featuring all of the Golden Age greats, serial article on "Rocketman" by Earl Blair, more art by Newton, Mason, Richardson, etc.

ILLUSTRATED COMIC COLLECTORS HANDBOOK Vol. 2 = $1.25, Vol. 3 = $1.50, Vol. 4 = $1.25 - Capsule histories and illustrations of Golden Age heroes, both the well known and the very obscure. The first two volumes include art by Fantucchio, and the final volume has art by Newton and Richardson as well as cover reproductions.

TARZAN = $1.25 - Full color poster by Don Newton, 11 X 17.

SHAZAM 1973 SUMMER EDITION = $2.50 - Life magazine size, 80 pages, all full color. Features six Golden Age classics with the entire Marvel Family together and in individual stories. Also a behind the scenes talk with C.C. Beck, special section on "How To Draw The Shazam Family", a diorama featuring Captain Marvel, a double page poster and more.

Ye Olde Fanzine Shop

SEND ALL ORDERS TO: JAMES VAN HISE, 9025 S.W. 48th TERRACE, MIAMI, FLA. 33165
ADD 50¢ POSTAGE TO ALL ORDERS

THE ALIENS = 60¢ - Two-color cover print by Robert Kline, 8 1/2 X 11 on heavy slick paper.

FANTASTIC EXPLOITS #14 = 75¢ [The Lion by Biljo White, two episodes of Buck Rogers, art by Fantucchio, Joe Rabon & more]
#16 = 85¢ [8 page "Dr. Weird" strip by Howard Keltner and Jim Starlin, conclusion of "Massacre" by Frazetta and two episodes of Buck Rogers]
#17 = $1.00 [Reprints three strips: White Indian by Sid Check, "The Lost Lives of Laura Hastings" by Al Williamson, and "Captain Science" by Joe Orlando and Wally Wood]
#18 = $1.00 [Two reprints of TOR by Joe Kubert including the origin from #1 and "Black Valley" from #3 which includes a double-page spread. Also cover of #1 and "Prehistoric Animals" pages]
#19 = $1.00 [All EC issue with three SF strips: "My World" by Wood, "Food For Thought" by Al Williamson and "They'll Be Some Changes Made" by Wally Wood]
#20 = $1.00 [Three complete strips by Frazetta: "The Monsters From The Mists" and "When The Earth Shook" from THUN'DA #1 and a beautiful White Indian strip "Sleep of Death"]
#23 = 75¢ ["Variations" by John Adkins Richardson. This strip is the sequel to MAXOR OF CIROD which appeared in the now sold out FANTASTIC EXPLOITS #21. Maxor and Onu-Mra join in alliance against demons from another world. Excellent science-fantasy]

SQUA TRONT #4 = $5.00 - The ultimate EC fanzine, now back in print. Features four FULL COLOR covers by Graham Ingels, Harvey Kurtzman, Kenneth Smith and Vaughn Bode', as well as other art by them as well as Roy Krenkel, Reed Crandall, Robert Kline, Woodbridge, Torres, Metzger, Kaluta. But the real staggering feature is two previously unpublished EC science fiction strips by Reed Crandall and Krigstein. Fantastic!! There's also articles on Harvey Kurtzman, the EC gang and Frank Frazetta including the refinished and refined CONAN THE ADVENTURER painting.

OMNICON CONVENTION BOOK = $2.00 - 44 pages on heavy slick paper features a previously unpublished front cover by Frank Brunner of Bran Mak Morn; three pages from the rare DAY THE EARTH STOOD STILL pressbook, the Mike Zeck Namor strip from RBCC 114, the Rod Serling interview from RBCC 122 and the complete TV indexes (compiled by Don Rosa) to THE TWILIGHT ZONE, THE OUTER LIMITS, THE MAN FROM UNCLE, THE GREEN HORNET, THE PRISONER, STAR TREK and THE WILD WILD WEST and they include the many drawings which appeared with them in those now unavailable issues of RBCC. All this and more!

THE TABLOID SPIRIT = $3.50 - This is an 11" X 16", five page, brand new Spirit strip written and drawn by Will Eisner. It is full color and the coloration is by Eisner as well. It is printed on heavy stock, one side only, with a sixth page that tells the story behind the creation of this episode. Bound. All copies mailed flat. $1.00 extra for first class mail.

SQUA TRONT #5 = $3.00 - Full color front and back cover paintings of the Vault Keeper by Johnny Craig, previously unpublished E.C. strip "The Planetoid" by Al Williamson and George Evans (7 pages), an article on Harvey Kurtzman's animated cartoon work, on 3-D in comics, on some obscure comic book and pulp work by Graham Ingels, The E.C. Fanzines and much more.

SPIRIT SECTIONS = 50¢ each - Actual size black & white reproductions of original Spirit section strips. All from 1940: June 2 [the origin],June 9, June 30, July 7, July 14, July 21, July 28, August 4, August 11.

FLASH GORDON = 75¢ - Full color cover print by Don Newton, 8 1/2 X 11.

FIGHTING HERO COMICS SPECIAL EDITION #1 = $1.75 - Reprints from out of print early issues of FIGHTING HERO COMICS (the very early comic fanzine).

GOLDEN FUNNIES (FORMERLY VINTAGE FUNNIES) #2-4,9,10,12,14-25 = 50¢ each - Tabloid size newspaper with reprints of some of the finest Golden Age newspaper strips such as BUCK ROGERS, SUPERMAN, TAILSPIN TOMMY, DON DIXON, LITTLE NEMO, DICK TRACY, MANDRAKE and others.

MIAMICON SOUVENIR BOOK = $1.50 - Front cover by Jack Kirby, interior artwork by Neal Adams, Vaughn Bode', Kenneth Smith, Mike Zeck and others. Articles on investing in comic art, Stan Lee, Jack Kirby, Neal Adams, James Doohan and more.

"DAY THE EARTH STOOD STILL" COLOR PHOTOGRAPH = $1.00, 2/$1.50 8 1/2 X 11 still in full color shows Gort and Klaatu standing on the flying saucer.

BLACK & WHITE MR. SPOCK STILLS = $1.50 [Mr. Spock & 3-D Chess set], $1.00 [Mr. Spock from "Amok Time"].

STAR TREK SOUVENIR BOOK #2 = $1.00 - Features ten pages of the rare British Star Trek strip, an interview with Leonard Nimoy, stills and more.

PLASTIC
COMIC BAGS
SPECIALLY MADE FOR COMICS

FOR ONLY $3.00 PER HUNDRED

SPECIAL OFFER:

500 FOR $13.00
1000 FOR $23.50
2000 FOR $42.50

THESE BAGS ARE THE MOST IDEAL AND LEAST EXPENSIVE WAY TO BOTH PROTECT & STORE YOUR COMICS. THEY ARE 8 X 12 AND WILL ACCOMMODATE ALL GOLDEN AGE AND CURRENT COMICS. PLEASE NOTE: THESE ARE GOOD QUALITY HEAVY BAGS, NOT THE CHEAP, TISSUE-THIN BAGS SOME DEALERS ARE SELLING FOR LOWER PRICES. OUR PRICE IS $3.00 PER HUNDRED IF YOU BUY LARGER QUANTITIES (SEE OFFER AT LEFT) YOU CAN SAVE MONEY.

RBCC BACK ISSUES

ALL ISSUES ARE PRINTED PHOTO-OFFSET WITH WRAPAROUND COVERS. ORDER FOR $1.75 EACH FROM:
JAMES VAN HISE, 9025 S.W. 48th Terr., Miami, Fla. 33165

AVAILABLE BACK ISSUES - $1.75 each Add 50¢ postage.

[EXCEPT #139 & 142 WHICH ARE $3.00 EACH]

#67-72 pages--John Fantucchio cover of Deadman, Batman drawing by Jim Jones, repro of Black Condor panel, Red Ryder article and more.

#68-60 pages--Fantucchio cover of Capt. America vs. the Red Skull, Oddity Page by Ray Miller, article on Marvel comics, and more.

OTHER AVAILABLE BACK ISSUES (Only 1 or 2 copies of each):
#'s 63,64,70,71,75,78,79,
80, 82, 84,85,87, 91,92,93,94,95,98,99,100,101,
102, 104,105,108,109,110,111,112,113,114

#106-100 pages--Don Newton cover of The Phantom, "Films Fantastique on THE THING FROM ANOTHER WORLD, "Wood's World", Information Center by Ray Miller, "The Williamson Collector", Capt. Marvel, Jr. art.

#107-100 pages--Color cover of Capt. Marvel, "Cliff-hangers" on THE SPIDER'S WEB, "The Williamson Collector", "Pulps" on Ray Bradbury (part one), Comic Collector's Comments, Information Center, "Science Fiction in Review", "Wood's World", with part one of a CAPT. SCIENCE reprint.

#120-88pages--Front cover by Steve Fabian of Dr. Fate, "Dr. Fate" article by Ray Miller, "Forbidden Planet: Re-visited", "Pertwillaby Papers" conclusion, EC comics articles, etc.

#121-80 pages--Full color cover by Don Rosa; this special Vaughn Bode memorial issue features an interview with Bode, an analysis of his strip "Sunpot", a retrospective look at Bode's work and career by George Beahm and much more including a great deal of rare, little seen Bode art.

#123-84 pages--Front and back cover by Steve Fabian of scenes from MAXOR OF CIROD, "A Look At Space:1999", "JAWSMANIA STRIKES!", "Maxor" part 2 by J.A. Richardson, werewolf strips drawn by Kerry Gammill and Alan Hanley, report on the Orlandocon, "EC Artist Collector", part 2 of Dell Comics column on "Pogo" and regular features.

#124-84 pages--Two color front cover of Warlock by Bob Susor, back cover of Conan by Mike Zeck; "Subjectivity" part 1; "Maxor" part 3; nine page article on "The Outer Limits"; E.C. Artist Collector, and other regular features.

#126-84 pages--FULL COLOR front and back covers by Wrightson, "Subjectivity" part two, "Maxor" part four, "Kelly-Pogo Portfolio" part one, "Dr. Wertham and the Classics Horror", "E.C. Artist Collector", "Information Center" by Don Rosa, Comic Collector's Comments, Critique, etc.

#127-84 pages--Front cover by Kerry Gammill, back cover by Steve Fabian. Part four (conclusion) of "Subjectivity", article on Russ Manning's "Magnus, Robot Fighter", Kelly-Pogo Portfolio with old Collier's article re-printed, DELL COMICS on Frank Thomas, article on "Star Trek: New York" with Don Rosa art, a 12 page Information Center and more.

#129-80 pages--SPECIAL KING KONG ISSUE!!-Front cover by Tom Sutton, back cover by Tod Klein and super centerspread by Robert Kline. Kong articles cover the novel, the comic, the movie, the censored scenes, the remake, and more. Also R.C. Harvey's ZERO HERO, The E.C. Artist Collector, Information Center, Critique, RBCC Poll results, Dell Comics and more.

#130-80 pages--FULL COLOR front cover by Tom Sutton of a sword & sorcery scene in a castle, back cover by Ralph Fowler of a symbolic scene from "2001". First installment of Don Rosa's new "Pertwillaby Papers" strip, first "Comicopia", 5 pages of R.C. Harvey's ZERO HERO, article on "The Power of 2001" with unique stills, centerspread of Smaug the dragon by Steve Fabian, five page retelling of PSYCHO with graphic illustrations, index to WDC&S #211-260, "Critique" and more.

#131-84 pages--SPECIAL RAY BRADBURY ISSUE!! - Front cover by Steve Fabian, 2-color back cover by Tom Sutton, centerspread by Mike Zeck, comic strip adaptation of "Time In Thy Flight" by Ron Wilber, and other art by Don Rosa, etc. Many articles on Bradbury including an anotated index to the E.C. comic adaptations.

#132-84 pages--Front cover of Adam Strange by Mike Zeck, back cover of SILENT RUNNING scene by Ralph Fowler. Artist Profile #1 on Mike Zeck, "Adam Strange" article by Howard Siegel with much new art including centerspread and one other page by Tom Sutton as well as another full pager by Mike Zeck. "Films Fantastique" on SILENT RUNNING illustrated by Ralph Fowler.

#133-80 pages--FULL COLOR front cover painting of weird SF scene by FRANK BRUNNER. Back cover of The Destroyer by Mike Zeck. Artist Profile on Steve Fabian.

#135-84 pages-Front cover by Mike Zeck of the Blue Beetle, eight page interview with Tom Sutton including a lot of new artwork, "SPACED: 1998 2/4" by Ron Wilber, Profile on Ron Wilber, conclusion of "The Pertwillaby Papers" by Don Rosa, INFORMATION CENTER, E.C. ARTIST COLLECTOR, etc.

#136-84 pages-Front cover by Mike Zeck and back cover by Dennis Fujitake of The Creeper, article on The Creeper with art by Rosa, Wilber, etc. Eight page SF strip by Fujitake. Artist Profile on Don Rosa. INFORMATION CENTER illustrated by Hilary Barta and more.

#137-80 pages-Front and back covers by Steve Fabian, article by Robert Weinberg on the new writers of the Conan saga. An interview with make-up wizard Rick Baker including stills and a Kerry Gammill illo. ARTIST PROFILE on Kerry Gammill. Part one of "Twilight of the Heroes" by Ron Wilber. Don Rosa's INFORMATION CENTER and more.

#138-80 pages-Front cover by Mike Zeck, back cover by Steve Fabian, both of John Carter of Mars. Article on "John Carter of Comics" with art by Gammill and Hempel. Also 4 pages of THE UNKNOWN WRIGHTSON. Don Rosa's IC plus part one of a new PERTWILLABY PAPERS adventure.

#139-84 pages-[SPECIAL "STAR WARS" ISSUE]- FULL COLOR front cover by RALPH FOWLER, FULL COLOR back cover by Morris Scott Dollens. Spectacular artwork by STEVEN FABIAN, DON ROSA, KERRY GAMMILL (2-page Cantina fight), RON WILBER (4 page satire), and much more! An interview with MARK HAMILL, article on Marvel's STAR WARS comics and more!

#140-84 pages- Front cover by Mike Zeck of Capt. Atom and back cover by Mike Zeck of Thor. Long article on Capt. Atom featuring artwork by Kerry Gammill, Tom Sutton, Hilary Barta, Dennis Fujitake and more. Articles on DARK STAR and THE ROCKY HORROR PICTURE SHOW. Also "Twilight of the Heroes", "Pertwillaby Papers". I.C. and more.

#141-84 pages-Front cover by Kerry Gammill of Hawkman, and back cover by Ron Wilber of John Carter & Tars Tarkas. Article on the Eisnerish series "The Secret Files Of Dr. Drew" plus one of the old strips reprinted from the original art. Also TWILIGHT OF THE HEROES, INFORMATION CENTER, etc.

#142-84 pages-[Special CLOSE ENCOUNTERS OF THE THIRD KIND issue] FULL COLOR front cover and FULL COLOR centerspread paintings by Ralph Fowler. CE3K art by Don Rosa, Kerry Gammill, Mark Hempel, Ron Wilber and others. "UFO's in Comics" and more. Also THE PERTWILLABY PAPERS, TWILIGHT OF THE HEROES, CRITIQUE, INFORMATION CENTER, etc.

#143-84 pages-"Twilight of the Heroes" front cover by Ron Wilber, back cover by Kerry Gammill in the Ditko tradition. Articles on Steve Ditko (including reprint of his first published strip) and Basil Wolverton. Conclusion PERTWILLABY PAPERS and more.

Each new issue of the RBCC as it's released is available in wholesale quantities only from BUD PLANT, P.O. BOX 1886, GRASS VALLEY, CALIFORNIA 95945.

But BACK ISSUES of the RBCC are available in quantity directly from me at the address above.

#139 & 142 are: 10 or more $2.50 each, 20 or more $2.25 each, 50 or more $2.00 each, 100 or more $1.60 each, 200 or more $1.25 each and 300 or more for $1.00 each.

COLLECTORS' PRESS

BOX 1009 • CARMEL VALLEY, CALIFORNIA 93924 • (408) 659-3360

The PORTFOLIO OF FINE COMIC ART contains twenty-three individually signed and numbered Plates (12" by 16") by the following artists: NEAL ADAMS, MILTON CANIFF, JACK DAVIS, WILL EISNER, GEORGE EVANS, HAL FOSTER, FRANK FRAZETTA, JOHNNY HART, BURNE HOGARTH, JEFF JONES, MIKE KALUTA, GIL KANE, SELBY KELLY, JACK KIRBY, HARVEY KURTZMAN, RUSSELL MYERS, JERRY ROBINSON, JOHN SEVERIN, BARRY SMITH, JIM STERANKO, AL WILLIAMSON, WALLY WOOD and BERNIWRIGHTSON. Each artist has created an entirely new and original work of comic art for this Portfolio. Each lithograph is signed and numbered by the respective artist in every Portfolio in this Limited Edition of 1,500 Portfolios plus 110 Artists' Proofs Portfolios. The finest craftsman lithography and art papers have been blended to produce Plates that capture the scope and texture of the original art. Publication date is September, 1978. Publication price is $100.00 per Portfolio. Prepublication price is $75.00 per Portfolio.

One of comic art's foremost innovators is Burne Hogarth. Never content to rest on past triumphs he is endlessly probing new areas for artistic expression. We are proud to present his premiere effort in the field of Medallic Art Sculpture with the introduction of Burne Hogarth's KING ARTHUR Medallion. This is a limited serially numbered edition of 1,50 Medallions priced at $50.00 each. Struck from a 3" diameter solid bronze plancher the Medallion has a three dimensional quality and the polished Bronze sculpture fairly leaps from the Medallion. The precise definition of the minutest detail and the unique blending of graphic art and sculpture make this a work that must be seen to be fully appreciated.

Will Eisner's THE SPIRIT PORTFOLIO

This is the most beautiful Portfolio ever published. Will Eisner has lovingly created ten new paintings capturing the very essence of the adventures of THE SPIRIT. "The Hideaway", "The Scene of the Crime", "The Women", "The Duel", Dead End", "The Convention", "The Rescue", "The Chase", "The Capture" and "The City" portray the various facets of THE SPIRIT and his myriad adversaries allies and adventures. The finest color lithography and Strathmore textured art papers were blended to create ten Plates that capture the vibrant colors and textures of the original art. Two special Plates featuring an introduction on the Portfolio and preliminary pencil roughs of the finished paintings round out this extraordinary presentation. Twelve Plates (12" by 16") in all. To protect and display the Portfolio it is slipcased in a special hardbound gold embossed midnight blue cloth presentation case with special end papers reproducing Will Eisner's pencil originals. This is a Limited Edition of 1,500 Portfolios signed and numbered by Will Eisner. $35.00 per Portfolio.

Wally Wood's WEIRD SEX FANTASY PORTFOLIO

Sex and science fiction have always been Wally Wood's favorite subjects . . . In that order. In this Portfolio you will find the best elements of both. Wally Wood has created eleven brand new plates illustrated with the explosive force of Wood at his best. Learn the 426th Position of the Lotus in "Freeball", be warned of alien sexual entrapment in "Venus Fly Trap", see what happens when the bugeyed monster rescues the hero from the evil princess in "Eternal Triangle", unchain your fantasies in the dungeon delights of "Tyrant" experience the second coming in "Messiah", plug in to the futuristic vibrator in "Perils of the Princess", soar to new heights of ecstasy in "Fantasy Flight", take a course in BEM Physiology in "Anatomy Lesson", conquer new territory in "Frontier", visit an extra terrestrial "Strip Poker" game and relive the classic Wally Wood hero, girl-in-distress and menacing Alien tableau in "Horizon" and a special introduction by Wally Wood. Twelve Plates (12" by 16") in a gold embossed slipcase. This is a Limited Edition of 2,000 Portfolios signed and numbered by Wally Wood. Due to the sexual nature of this Portfolio you must state you are over 21 years old when ordering. $20.00 per Portfolio.

Will Eisner's THE SPIRIT Limited Edition Print

"The Visitor from Another Planet" is a brand new Limited Edition Graphic Art Print. Every detail of the original art has been captured in this special edition print. Colors, brushwork and the texture of the original have been preserved in this print with the Strathmore art papers and meticulous color lithography.

This large 16" by 20" print is nearly indistinguishable from the original art when framed. This is a Limited Edition of 500 prints signed and numbered by Will Eisner. $15.00 per print.

ORDER FORM

ORDER FROM: COLLECTORS' PRESS, BOX 1009, CARMEL VALLEY, CALIFORNIA 93924

Please send me:

_____ Wally Wood's WEIRD SEX FANTASY PORTFOLIO ($20)
_____ Will Eisner's THE SPIRIT PORTFOLIO ($35)
_____ Will Eisner's THE SPIRIT Print ($15)
___ Burne Hogarth's King Arthur Medallion ($50)
_____ N.C.S. PORTFOLIO OF FINE COMIC ART ($75)
_____ Five N.C.S. PORTFOLIOS ($275)
_____ Ten N.C.S. PORTFOLIOS ($450)

Make CHECKS or MONEY ORDERS (no cash please) payable to COLLECTORS' PRESS. There is a two week shipping delay for personal checks to clear our bank, sorry. All other orders are shipped in a Post Office proof mailer the same day they are received.

PLEASE PRINT CLEARLY IN BLOCK LETTERS:

YOUR NAME

YOUR ADDRESS

YOUR CITY

YOUR STATE ZIP CODE

COLLECTORS PRESS publications are entirely new and original works created by the artists for this purpose. We have used the finest printing and packaging in order to offer you a superior publication. If you are at all dissatisfied you may return your purchase for a full refund. All orders are processed the day they are received and are mailed insured.

A Dealer discount of 30% off is available for five or more copies of a single publication. The discount is 40% off for ten or more copies of a single publication.

Copyright © 1978 by COLLECTORS' PRESS. All rights reserved.

BOOKS, MAGAZINES, POSTERS, COMIX.....

FANDOM'S FINEST SELECTION!

CATALOG 50¢

send 50¢ to

Bud Plant, PO Box 1886R, Grass Valley, CA 95945

THE FIRST KINGDOM

Each book is 32 pages with covers colored by Alex Nino & Kenneth Smith.

Book One through Eight are now available at $1 each.
Save $1 when you order all eight books for only $7.
Please add 35¢ for postage with orders under $5.

FANTASY AND SCIENCE FICTION IN A CONTINUING GRAPHIC NOVEL

The First Kingdom is published at least twice yearly. You may subscribe to future issues by sending $1.35 for each (this includes postage and packing between cardboard). The series will be completed with Book #24.

Published and Distributed by **Bud Plant, PO Box 1886R, Grass Valley, CA 95945**

On these pages I've listed some of the fantasy, comic strip, horror and TV related books, magazines and comics stocked in depth and on display at the warehouse in England.

All retail orders are collated, securely packed, banded, then dispatched by air to New York after which they enter the U.S. postal system.
All orders must be pre-paid in U.S. currency. Make out cheques, money orders etc. to C. Campbell.
Send your order AIR MAIL please.
A comprehensive monthly mailing is now sent to all my U.S. customers.
If you'd like to get on the mailing list and receive copies; just send me your name and address.

Thank you.

COLIN CAMPBELL, BYTOO, PLAINS ROAD, GT. TOTHAM,
MALDON, ESSEX, ENGLAND. Tel; Maldon,(0621) 891901

1943

Jane at War: 300 page soft cover volume of "Jane" strips from the Daily Mirror 1939 to 1945. Jane was a strip designed to entertain the troops on the front and consequently lost her clothes at all inopportune moments. $6.00

Merseybeat: The beginnings of the Beatles: 96 Replica pages from the most famous popular music paper ever, Merseybeat. Each one a collectors item, gathered together in this extra large format 10" x 13" book. Just published. $9.00 ____

Dr. Who and the Horror of Fang Rock $2.00 ____

Modesty Blaise: Collected Comic strip adventures in paperback format: included in this first volume: "The Black Pearl" and "The Vikings" all by Peter O'Donnell and Jim Holdaway $2.40 ____

THE ARTISTS INDEX digest size, 28 pages black and gold cover. Limited edition of 500, features art from and comics index of Wrightson, Smith, Brunner, Chaykin, Gulacy, Steranko, Kaluta, Simonson, Starlin, Ploog and Nino $1.50

T.V. DETECTIVES No. 8 featuring The Return of the Saint fold out poster magazine concentrating on Ian Ogilvy the new Simon Templar star of the 24 episode TV series "Return of the Saint" $1.50

OFFICIAL STAR WARS COLLECTORS EDITION. Magazine format glossy paper. 80 pages. Art photographs and artwork on Star Wars and the genisis of the film $4.00

CAPTAIN BRITAIN ANNUAL 1978
Hardcover 64 pages full colour strip adventures of Marvels Captain Britain $7.50

MODESTY BLAISE PAPERBACKS

Modesty Blaise	$2.40
Sabretooth	$2.40
Pieces of Modesty	$2.40
The Impossible Virgin	$2.40
Silver Mistress	$2.40
I Lucifer	$2.40
A Taste for Death	$2.40
Last Day in Limbo	$2.40

New TV Avengers Paperbacks

1	House of Cards	$2.40
2	Eagles Nest	$2.40
3	To Catch a Rat	$2.40
4	Fighting Men	$2.40
5	The Cybernauts	$2.40
6	Hostage	$2.40

ROBERT E. HOWARD PAPERBACKS

Swords of Shahrazar	$2.40
Sowers of the Thunder	$2.40
R.E. Howard Omnibus	$3.00
Son of the White Wolf	$2.40
Almuric	$2.40
Three Bladed Doom	$2.40
Tigers of the Sea	$2.40
Worms of the Earth	$2.40
Marchers of Valhalla	$2.40
Lost Valley of Iskonder	$2.40

ENGLISH COMIC AND MAGAZINE BACK ISSUES

Captain Britain:
1 @ $3.
2 @ $2.
3 @ $1.50
4 @ $1.50
5 @ $1.25
6 @ $1.25
7 @ $1.
8 to 20 @ $1.each
21 to 31 @ 75¢ each
33, 34, 35, 38, 39 @ 60¢ each

Tarzan Weekly:

w/e June	11	No. 1 @	$2.50
"	" 18	No. 2 @	$1.50
"	" 25	No. 3 @	$2.50
" July	2	No. 4 @	$1.00
"	" 9	No. 5 @	$1.00
"	" 16	No. 6 @	$1.00
"	" 23	No. 7 @	$1.00
"	" 30	No. 8 @	75¢
" Aug	6	No. 9 @	75¢
"	" 13	No.10 @	75¢
"	" 20	No.11 @	75¢
"	" 27	No.12 @	75¢
" Sept	3	No.13 @	75¢
"	" 10	No.14 @	75¢
"	" 17	No.15 @	75¢
"	" 24	No.16 @	75¢
" Oct	1	No.17 @	75¢
"	" 8	No.18 @	75¢
"	" 15	No.19 @	75¢
"	" 22	No.20 @	75¢

Tarzan Monthly: (68 pages)
1 @ $2.
2 @ $2.
3 @ $1.50
4 @ $1.50
5 @ $1.50

Super Spiderman and Cap. Britain:
231 @ 75¢
233 @ 75¢
235 @ 75¢
236 @ 75¢
240 to 247 @ 75¢ each
248 to 253 @ 50¢ each

Super Spiderman:
254 to 270 @ 50¢ each

Star Wars Weekly:
1 @ 75¢; 2 to 10 @ 50¢.

Biytoo Books

COLIN CAMPBELL, BIYTOO, PLAINS ROAD, GT. TOTHAM,
MALDON, ESSEX, ENGLAND. Tel; Maldon,(0621) 891901

Hardback Titles:-

Asterix and the Chieftain's Shield	6.00___
Asterix and the Caesar's Gift	6.00___
Asterix and the Normans	6.00___
The Twelve Tasks of Asterix Book of film	8.00___

Limp Editions:

Asterix the Gaul	$3.00___
Asterix and Cleopatra	3.00___
Asterix in Britain	3.00___
Asterix the Gladiator	3.00___
Asterix the Legionary	3.00___
Asterix in Spain	3.00___
Asterix and the Roman Agent	3.00___
Asterix and the Big Fight	3.00___
Asterix at the Olympic Games	3.00___
The Mansions of the Gods	3.00___
Asterix in Switzerland	3.00___
Asterix and the Goths	3.00___
Asterix and the Laurel Wreath	3.00___
Asterix and the Soothsayer	3.00___
Asterix and the Golden Sickle	3.00___
Asterix and the Great Crossing	3.00___
Asterix and the Cauldron	3.00___

Asterix Tasks Film Books:

Each book concentrates on one task from the new Asterix film with stills from the animated movie.

The Race	95¢ ____
The Javelin	95¢ ____
The Judo Match	95¢ ____
The Isle of Pleasure	95¢ ____
The Magician	95¢ ____
The Chef	95¢ ____
The Cave of the Beast	95¢ ____
The Place that Sends You Mad	95¢ ____
The Crocodiles	95¢ ____
The Old Man of the Mountains	95¢ ____
The Ghostly Legionaries	95¢ ____
The Circus	95¢ ____

Asterix Pushouts are books of press out and paste together models of people and buildings from the various series. The buildings are detailed and intricate and are a taxing joy to create.

Push-Out Books @ $3 each:

Asterix and His Village	$3.00___
Asterix and the Roman Camp	3.00___
Asterix in Ancient Egypt	3.00___
Asterix and the Circus of Rome	3.00___
Asterix and the Pirates	3.00___
Asterix and the Most Difficult Tasks	3.00___

Faulty Towers by John Cleese and Connie Booth. 230 pages, Basil Fawlty is the apoplectic owner of a seaside hotel. He is always insulting staff and guests. This book with over 400 photographs illustrates 3 scripts from the classic TV series. $7.50

JUST PUBLISHED: The Visual Encyclopaedia of Science Fiction. 7½" x 10½" x 1¼" thickness: 352 pages edited by Brian Ash: A documented pictorial check list of the S.F. World, concepts, themes, books, magazines, comics, films, T.V., radio, art, fandom, cults. This is a magnificent volume fully illustrated and well edited. $15.____

LEGEND HORROR CLASSICS: Full colour poster magazines.

VAMPIRES: (The distributor was nearly arrested over this mag. being too gruesome) $2.25

FRANKENSTEIN: $2.25

WEREWOLVES: $2.25

MONSTER MAG:
Sadly - no longer published: a full colour magazine that opened up into a 2ft x 3ft horror poster. Issues available are:

No. 3	$2.00
5	$2.00
7	$2.00
10	$1.50
11	$2.00
12	$2.00

Not for the squeamish, faint hearted or those of a nervous disposition.

HOUSE OF HAMMER (Horror)

Issue 5	$3.00
" 6	$3.00
" 7	$3.00
" 8	$2.00
" 9	$2.00
" 10	$2.00
" 11	$1.50
" 12	$1.50
" 13	$1.50
" 14	$1.50
" 15	$1.50
" 16	$1.50
" 17	$1.50
" 18	$1.50
" 19	$1.50

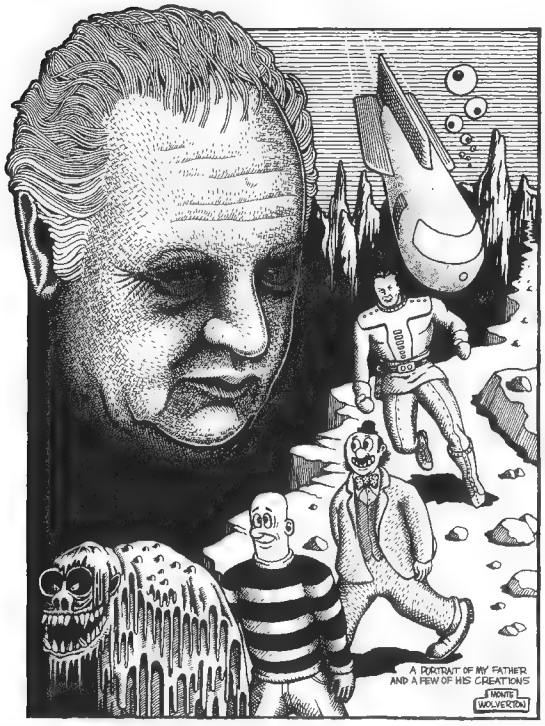
WORLD OF HORROR	1	$6.00
	2	$5.00
	3	$4.00
	4	$3.00
	5	$2.50
	6	$2.50
	7	$2.00
	8	$2.00
	9	$2.00

Moon Comix	$1.50
New TV Avengers Special	$4.00
Sinbad and the Eye of the Tiger	$1.50
Starburst 1	$2.00
" 2	$1.50

Please add 10% to your order total to assist with postage and packing on orders under $50. Orders over $50 add 5% to your order total. Minimum postage payment 50¢.

COLIN CAMPBELL
'BIYTOO' PLAINS ROAD
GT. TOTHAM, MALDON
ESSEX, ENGLAND

PORTRAIT OF BASIL WOLVERTON
by
MONTE WOLVERTON



Copyright by
Rodney Schroeter 1978

In early 1977, I commissioned Monte Wolverton to draw a portrait of his father, Basil Wolverton, along with some of the characters created by Basil. I was very pleased with the result: Basil looks contemplatively over a cross-section of his long career in comics. There are the Eyes of Doom, from Mystic #6 (1952); a typical Wolverton spaceship; Spacehawk; Disk-Eyes the Detective; Powerhouse Pepper; and the Swamp Monster, from Weird Mysteries #5 (1953). Basil's work in science fiction is represented further by the lunar background.

I have now published this portrait as a print, limited to 100 numbered copies. It is reproduced the same size as the original art, 14" x 18". Though this portrait will be reproduced elsewhere, this is the only time I will use it to make high-quality prints.

Numbers 11-100 each has a gummed label attached, bearing Monte Wolverton's signature. $3.50

Numbers 1-10 are each numbered and signed personally by Monte Wolverton, and are mailed flat. $10.00

Rodney Schroeter
Rt1 Hwy DE 3268
Random Lake, WI 53075

REMEMBER TWO YEARS AGO ? WE GAVE YOU A PREVIEW PROGRAM OF "STAR WARS"—THE FIRST CON TO SEE IT! (THANKS TO CHARLIE LIPPINCOTT)

WELL THIS YEAR, THANKS TO MIKE GOLD, WE HAVE ANOTHER TREAT =

A SPECIAL 90 MINUTE PROGRAM ON THE NEW "SUPERMAN" MOVIE! (SURPRISE GUESTS)

COMICS - TV - FILMS - SCIENCE FICTION - ANIMATION

WOW, 5 DAYS OF FUN!

July 26 thru 30 1978
Doors Open..... WEDS., JULY 26

EL CORTEZ Hotel
Downtown San Diego, California

- SWIMMING POOL
- MASQUERADE
- BANQUET and AWARDS NIGHT
- 200 DEALER'S TABLES, SELLING RARE COMICS, FILM MEMORABILIA, BOOKS, ORIGINAL ART, CELS, "STAR WARS" ITEMS
- FIVE-DAY SPECTACULAR **MOVIE FESTIVAL !!**
- SUNDAY BRUNCH WITH THE GUESTS !
- CARTOONIST SLIDE SHOWS, AND DRAWING DEMONSTRATIONS
- RED SONJA SHOW !
- TALK SHOWS
- SCAVENGER HUNT
- CARTOONS !
- ART SHOW FEATURING DISPLAY OF JAPANESE COMIC ART
- LIVE MUSICAL "BETTY BOOP" PROGRAM
- CIRCLE GALLERY WILL EXHIBIT BOB KANE LITHOGRAPHS (THURS NIGHT COCKTAIL PARTY OPENING)

AND, OF COURSE, THE GREATEST FANS IN THE WORLD !

1978 GUESTS

In alphabetical order...

MAD CARTOONIST
SERGIO ARAGONES
COMICS ILLUSTRATOR
FRANK BRUNNER
MARVEL'S CONAN ARTIST
JOHN BUSCEMA
ILLUSTRATOR/AUTHOR
LESLIE CABARGA
COMIC BOOK ILLUSTRATOR
HOWIE CHAYKIN
HANNA BARBERA CARTOONIST
SHARMAN DIVONO
COMIC BK./TV WRITER
MARK EVANIER
ARTIST/WRITER - TROTS & BONNIE
SHARY FLENNIKEN
ARTIST/WRITER
JUNE FORAY

S.F. WRITER (STAR TREK, STAR WARS)
ALAN DEAN FOSTER
COMIC BOOK WRITER
GARDNER FOX
HOWARD THE DUCK CREATOR
STEVE GERBER
COMIC BOOK WRITER
DON GLUT ("GLOOT")
MASTER ANATOMIST/ TARZAN ARTIST
BURNE HOGARTH
POLITICAL CARTOONIST SUPREME!
KARL HUBENTHAL
CHIEF MODEL MAKER FOR "CLOSE ENCOUNTERS"
GREG JEIN
WRITER/ILLUSTRATOR/DESIGNER
BRUCE JONES
BATMAN CREATOR
BOB KANE
FIRST KINGDOM WRITER/ARTIST
JACK KATZ
#1 SUPER STAR OF COMIC BOOKS
JACK KIRBY

SOCIAL-POLITICAL CARTOONIST
BERNIE LANSKY
COMIC BOOK ARTIST
STEVE LEIALOHA
"TARZAN" WRITER/ARTIST
RUSS MANNING
"GASOLINE ALLEY" ARTIST/WRITER
DICK MOORES
DONALD DUCK'S VOICE
CLARENCE NASH
CREATOR OF "BETTY BOOP"
GRIM NATWICK
"RED SONJA" PERFORMER
WENDY PINI
CARTOONIST/WRITER
TRINA ROBBINS
S.F. AUTHOR/CARTOONIST
WILLIAM ROTSLER
FUNNY ANIMAL CARTOONIST
SCOTT SHAW!
"UNDERGROUND" CARTOONIST
DAVE SHERIDAN

COMIC BOOK ILLUSTRATOR
JIM STARLIN
ILLUSTRATOR AND "HEAVY METAL" WRITER
JIM STERANKO
COMICS ILLUSTRATOR/ "BUCK ROGERS" DESIGNER
WM. STOUT
SCIENCE FICTION GREAT!
TED STURGEON
COMIC BOOK WRITER
ROY THOMAS
"RED SONJA" ARTIST
FRANK THORNE
MASTER ILLUSTRATOR
BORIS VALLEJO

AD DESIGN SHEET

A NON-PROFIT CORP. FOR THE ADVANCEMENT OF THE CARTOON ARTS

Pow-Pack ! Mail to: COMIC-CON P.O. BOX 17066 SAN DIEGO, CA 92117

ONE CHECK COVERS EVERYTHING (5 DAY MEMBERSHIP, BANQUET, BRUNCH)

DATE _____

ENCLOSED FIND $ _____ FOR _____ POW-PACK(S)

SEAT ME AT _____ (CELEBRITY) 'S BRUNCH TABLE

PER PERSON

Name _____

Address _____

City _____ State _____ Zip _____

TO JUNE 30th $30.50
AFTER & AT DOOR $33.50

Enclose your check or money order (do not send cash). Your memberships & tickets will be waiting for you at the registration desk. Your cancelled check is your receipt.

FOR INFO ON THE AUXILIARY DEALER'S ROOM CALL-(714) 278-4749

---

5 DAY MEMBERSHIP

Mail to: COMIC-CON P.O. BOX 17066 SAN DIEGO, CA 92117

TO JUNE 30th $12.00
AFTER & AT DOOR $15.00

DAILY MEMBERSHIP 4.00 (SOLD ONLY AT DOOR)

SEAT ME AT _____ (CELEBRITY) 'S BRUNCH TABLE

☐ BANQUET.....$12.50
☐ BRUNCH.....$ 6.00

Name _____

Address _____

City _____ State _____ Zip _____

Enclose your check or money order (do not send cash). Your memberships & tickets will be waiting for you at the registration desk. Your cancelled check is your receipt.

YOUR HOTEL ROOM →

SAN DIEGO COMIC CONVENTION!

YOUR HOTEL ROOM!

LAST YEAR EVERY ROOM IN THE HOTEL WAS TAKEN BY THE SECOND DAY. MANY PEOPLE HAD TO STAY MILES AWAY FROM THE CON, AND THOSE WERE THE LUCKY ONES WHO COULD FIND A ROOM — ANY ROOM! THIS TOWN IS AT THE HEIGHT OF THE TOURIST SEASON AT CON TIME. ACT NOW. YOU CAN RESERVE YOUR ROOM AT THE EL CORTEZ HOTEL BY FILLING OUT THE FORM AND SENDING IT TO THE HOTEL (NOT TO US) ALONG WITH YOUR FIRST NIGHTS RENT. THIS MONEY WILL RESERVE THE ROOM. DON'T BE LEFT OUT OF ALL THOSE LATE NIGHT PARTIES, ETC. THE HOTEL RATES ARE LOW. THAT IS WHY THE EL CORTEZ GOT THE CON AGAIN THIS YEAR. WE THINK OF YOU TOO!

ROOM RATES (CIRCLE ONE)
SINGLE $32.00 PER NIGHT
DOUBLE $32.00 PER NIGHT
TWIN $32.00 PER NIGHT
EXTRA ROLLAWAY BED $6.00
PLUS TAX

FINAL RESERVATION CUT OFF JULY 11th

Arrival _____ Departure _____

First night's deposit required for all reservations. Upon receipt of confirmation.

SEND TO: EL CORTEZ HOTEL
7TH AND ASH
SAN DIEGO, CA. 92101

Name _____

Address _____

City _____ State _____ Zip _____

ENTERPRISE INCIDENTS TAKES A BOLD NEW DIRECTION!

76 PAGES!

PLUS FAN FICTION

Why the change in ENTERPRISE INCIDENTS? Because as pleased as we have been with what we have accomplished in E.I., we always seemed to run out of pages before we could present all we wanted to. Plus, we feel that we have been ignoring a very active and vibrant sector of STAR TREK fandom. The fan fiction zines. There are some exciting things being done in ST fan fiction, as well as some unusual things. Our expanded format will attempt to begin exploring all of them. For instance...

"FAN FICTION: IS IT LEGAL OR MERELY TOLERATED?" We will attempt to set the record straight on exactly what the situation is.

"THE FAN FICTION ZINES" - In which we discuss and analyze the zines currently available from a general standpoint.

ZINE EDITORS TAKE NOTE!

The column "The Star Trek Review" will now concern itself primarily with fanzines, as opposed to prozines and news-stand publications. SEND US YOUR ZINE FOR REVIEW! Due to the fluctuating nature of zine publishing we don't know about everyone who's out there.

"K/S FICTION: SYNDROME OR SERIOUS WRITING?" Here we explore the touchy subject of a subgenre which recently emerged in ST fan fiction. A lot of research is going into this piece.

We will also be interviewing notable fan writers as well as presenting fan fiction ourselves. Some will be staff written but we are interested in submissions from you the reader (please include return postage).

But what about the features which have made ENTERPRISE INCIDENTS so popular thus far? We're keeping them! E.I. isn't changing its format so much as it's expanding it. E.I. #6 will still feature a photo-recap of "Balance of Terror". It will still present the fantastically popular features "THE STAR TREK BLOOPERS", "THE STAR TREK ARCHIVES" (which presents old magazine articles on ST) and all the rest including full color covers by RALPH FOWLER and more. And all in the same type of high quality format as TREK.

PUBLICATION DATE: SEPTEMBER 1978

ORDER FOR $3.50 + 50¢ POSTAGE FROM:

James Van Hise
9025 S.W. 48th Terrace
Miami, Florida 33165

Subscriptions will remain at 4 issues for $10.00 and 8 issues for $20.00 until August 1st, 1978 whereupon the sub rates will be 4 for $13.00 and 8 for $25.00.

Dealers inquire for wholesale rates.

EXPLORE FANDOM WITH "ENTERPRISE INCIDENTS"

MAKING STAR WARS

SPECIAL ANNOUNCEMENT CONCERNING CINEFANTASTIQUE VOL 6 NO 4/VOL 7 NO 1 DEVOTED TO STAR WARS

A Double Issue containing 96 pages, twice the usual number, including 24 pages in full color

AVAILABLE AT LAST! After countless delays this is now in stock. Order for $5.50 + 75¢ postage (add $2.00 for First Class).

ORDER FROM: James Van Hise
9025 S.W. 48th Terrace
Miami, Florida 33165

interviews with 24 of the artists, technicians and actors who made STAR WARS possible, including:

GARY KURTZ: Producer
Read his plans for STAR WARS II; his surprising choice of directors to helm the sequel; his reaction to George Lucas' revealing interview in Rolling Stone;

JOHN DYKSTRA: Special Photographic Effects Supervisor
Our longest interview, with the man responsible for putting together Industrial Light & Magic, the special optical effects unit that made STAR WARS possible, revealing how it all came about;

JOHN STEARS: Production and Mechanical Effects Supervisor
The man who designed and built R2D2 and C3P0 and a host of other props and gadgets required for the live action filming in England; read how he licked the problem of the light sabres;

RICK BAKER, DOUG BESWICK, LAINE LISKA: 2nd Unit Makeup
The people who brought you the Cantina, part of it at least, explain which alien is which and who did what, not to mention the madness that took place on the set that day—all had a riot to be sure;

RICHARD EDLUND: 1st Effects Cameraman
The cameraman responsible for that first majestic shot of the Star Destroyer zooming into the frame; read about the filming of the incredibly complicated dogfight sequences;

DENNIS MUREN: 2nd Effects Cameraman
The cameraman responsible for the Millenium Falcon's leap into hyperdrive, the X-wing fighter peel-offs, and more, all explained in understandable detail;

KEN RALSTON: Assistant Effects Cameraman
Read the inside story of how the effects people felt about the film while it was being made, and the events of that amazing day when they all got together for its first screening;

ROBERT BLALACK: Composite Optical Photography
One of the key individuals at Industrial Light & Magic involved in making the blue screen process almost flawless in compositing the various effects elements; read how all the past problems were licked;

JOE JOHNSTON: Effects Illustration and Design
The author of *The Star Wars Sketchbook* explains how he designed the numerous spacecraft required by STAR WARS and how the magnificent final battle sequence was storyboarded in detail;

GRANT MCCUNE: Chief Model Maker
The main man in Santa's Workshop at Industrial Light & Magic tells how they put together all those X-wings, Y-wings, T.I.E. fighters and numerous other ships and miniatures required in the special effects;

DAVE JONES: Model Builder
Details, details—here's the guy who had to put them on all those models—and he explains how detailing makes a miniature believable; read how the model shop got inspired by Ben Burtt's sound effects;

ADAM BECKETT: Animation and Rotoscope Design
The man who electrocuted R2D2 and blew-up Alderaan explains rotoscoping and how it's done; those lasers really didn't shoot y'know;

JON BERG, PHIL TIPPETT: Stop Motion Animation
The artists who brought you the chess game between Chewbacca and R2D2 reveal how it came about; they also exlain their work on the Cantina makeups;

JOE VISKOCIL: Miniature Explosions
The man who gave those battle sequences some oomph explains how to blow up a starship properly; read the story behind all those reject explosions pictured on "The Making of STAR WARS;"

CARRIE FISHER: Princess Leia Organa
Read Carrie's ideas for Princess Leia in the sequel; learn George Lucas' two basic directions;

DAVE PROWSE: Lord Darth Vader
Prowse has a different version as to why his voice wasn't used for Vader that differs substantially from the tale told by Lucas;

PETER MAYHEW: Chewbacca
Learn why Chewie is standing on that ledge in the garbage-masher sequence, and how it feels to be a Wookie;

KENNY BAKER: Artoo-Detoo
Everyone's favorite robot explains how the tin can worked; read how Kenny tried to infuse personality into a difficult role.

RALPH MCQUARRIE: Production Illustration
The artist responsible for *The Star Wars Portfolio* explains his early involvement on the project and how he devised the film's basic visual design with George Lucas;

SAM SHAW: Supervising Sound Editor
The man who put that fabulous stereo sound together—read how he did it; STAR WARS was perhaps the most complicated film in terms of sound and sound effects in history;

BEN BURTT: Special Dialogue and Sound Effects
Here is the voice of R2D2, and the father of STAR WARS amazing array of alien voices, languages and sounds; read how they did the voice of Chewbacca, Greedo, and others;

If you thought the issue of AMERICAN CINEMATOGRAPHER covering STAR WARS sold out fast, you ain't seen nothing yet!

Unfortunately, we don't have a Rick Sternbach cover. But we do have a mind-blowing, wrap-around full color depiction of a dogfight over the Death Star by our new cover artist Ira Gilford; it's smashing. And there are twenty-two other full color pages, including three of the Cantina makeups, one of Ralph McQuarrie's pre-production art featuring an early painting not included in Ballentine's portfolio, and numerous behind-the-scenes shots of STAR WARS' amazing special effects in production at Industrial Light and Magic!

And that's just half the issue! Read our exclusive interviews with director Steven Spielberg and special effects supervisor Douglas Trumbull on CLOSE ENCOUNTERS OF THE THIRD KIND, with new, unpublished full color photos of the film's dazzling special effects (not the same old ones published by Time and Newsweek, either!). Also, Amy Irving on her starring role in Brian De Palma's THE FURY, the director's followup to CARRIE, also in the realm of ESP and mental telepathy; director William Girdler on filming the horror best-seller THE MANITOU; David Allen on his model animation special effects for LASERBLAST and his forthcoming project, THE PRIMEVALS; and much, much more!